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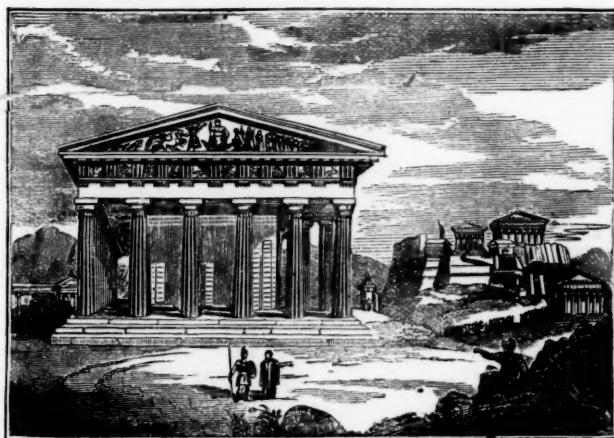
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OF

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JANUARY TO JUNE,

1883.



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SATURDAY, JANUARY 6, 1883.

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LITERATURE

Doctor Grimshawe's Secret: a Romance. By Nathaniel Hawthorne. Edited, with Preface and Notes, by Julian Hawthorne. (Longmans & Co.)

THE discovery of an unpublished story by Nathaniel Hawthorne would indeed be matter for congratulation. His writings are too few, not for his own fame, but for our delight. Perfect as are the pictures on the tapestry of "scarlet web our wild Romancer weaves," there was room for more, and had he lived to finish 'The Dolliver Romance' it would—so Mr. Fields, who had been told the plot, believed—have been the greatest of all his works. But, as everybody knows, the first chapter of 'The Dolliver Romance' alone was published, and then the pen fell for ever from the wearied hand. Naturally enough, after his death Mrs. Hawthorne and his daughters looked over his MSS. to see if there was anything more that could be published. They found three rough sketches, of which the most nearly complete, though that was incomplete enough, was 'Septimius,' which appeared in 1872, as edited by Miss Hawthorne. These sketches had all something in common, and were evidently preliminary trials, each in turn discarded in favour of 'The Dolliver Romance.' Of the two that have remained MSS. for the ten years since 'Septimius' was published, Mr. Lathrop, who married Hawthorne's youngest and now only surviving daughter, gives an account in the December number of the *Atlantic Monthly*. He says: "One of these manuscripts was written in the form of a journalized narrative, the author merely noting the date of what he wrote as he went along. The other was a more extended sketch, of much greater bulk and without date, but probably produced several years later." Mr. Lathrop goes on to say that there had been no thought on the part of those "who at the time had charge of Mr. Hawthorne's papers that either of these incomplete writings should be laid before the public"; but as Mr. Julian Hawthorne has now published the longer one under the name of 'Dr. Grimshawe's Secret,' the other members of the family have thought it best to issue the shorter sketch as 'The Ancestral Footstep.' As regards 'The Ancestral Footstep,' we can only say that it is so utterly fragmentary and incoherent as to

be scarcely interesting. It is literally without head or tail, and the only bits of value may be found in a better form in 'Dr. Grimshawe's Secret.' Beautiful little touches—for Hawthorne wrote it—there cannot but be, as where mention is made of "the reminiscences that lingered on the battle-fields of the Roses or of the Parliament, like flowers nurtured by the blood of the slain, and prolonging their race through the centuries for the wayfarer to pluck them."

The last of the sketches is 'Dr. Grimshawe's Secret,' and it is impossible to ignore the fact that it has come into the world in a somewhat questionable shape. That such a sketch exists nobody denies, but it is strongly denied by Mrs. Lathrop that it can be "truthfully published as anything more than an experimental fragment." Now the announcement in the *Boston Daily Advertiser* of August 12th last distinctly states that "the plot is carried out, and the work is practically finished." This announcement must evidently have been sanctioned by Mr. Julian Hawthorne, for it goes into details of the history of the manuscript. Mr. Julian Hawthorne had found it "not long ago among his father's papers," which had been preserved in a trunk that had been in Europe most of the time since the last publication of Hawthorne's posthumous works. And then come some very singular statements:—

"Hawthorne was a wretched penman, and his wife was the only one who could decipher his writing. He used to dictate to her, or she would transcribe his manuscript for the printers. The penmanship being so poor, it was natural that the nature of a paper would not appear at first sight, and not till Mr. Julian Hawthorne began to decipher patiently the contents of these pages did their worth come to light."

Now, it is unreasonable to suppose that either the Boston newspaper or Messrs. Osgood, the Boston publishers, invented these details. They are obviously communicated, and it seemed natural to believe that nobody but Mr. Julian Hawthorne could possibly have communicated them. However this may be, Mrs. Lathrop wrote strongly to the Boston paper on the subject. Her father

"never dictated a romance to anybody, and his hours of composition were completely secluded. Mrs. Hawthorne did not transcribe his manuscript for the printers until after his death. His handwriting, even in his most hurried form, is decipherable by any painstaking reader, with possibly the exception of a few words. Whatever he intended for the press he wrote quite clearly enough."

These statements of Mrs. Lathrop are undoubtedly correct. Hawthorne's handwriting was peculiar, but it was distinct and clear. The manuscript of 'Transformation' has scarcely a correction in it, and even in the perusal of his most careless letters there is no difficulty whatever. Whether any notice has since been taken of Mrs. Lathrop's rejoinder we do not know, but we turned with interest to the preface of 'Dr. Grimshawe's Secret' to see what further light might be thrown on this matter of handwriting. It amounts to this. Hawthorne's hand varied very much; "in some instances it is a remarkably beautiful type of penmanship," but in later life it deteriorated. In the manuscript of 'Dr. Grimshawe's Secret,' which was written "on unruled paper, and when the

writer's imagination was warm and eager, the chirography is for the most part a compact mass of minute cramped hieroglyphics, hardly to be deciphered save by flashes of inspiration." And then Mr. Julian Hawthorne adds: "The matter is not of itself of importance, and is alluded to here only as having been brought forward in connexion with other intimations with the notice of which it seems unnecessary to soil these pages." A few more words explain that the romance "came into my possession (in the ordinary course of events) about eight years ago." It was then stored away in a London repository, and "not again seen by me until last summer, when I unpacked it in this city" (New York). It is a pity that Mr. Julian Hawthorne has not, under the circumstances, gone a little further into detail. The Boston paper seems to assert that the manuscript was only lately discovered. Mr. Keningale Cook tells us he saw a transcript of part of it four years ago, and Mr. Julian Hawthorne, though he made the transcript, says that when he got possession of the manuscript eight years ago he had no idea of publishing it. However, if Mr. Julian Hawthorne had nothing to do with the false statements in the Boston paper, we can have no reason to doubt his story. He found the manuscript and published it, and that is all. Still there is one curious fact on which we have not touched. Not only is the account of Hawthorne's manner of work, as given in the original announcement, entirely unfounded, but the short analysis of the plot is equally incorrect. Here is a passage:—"The American did as his father did before him, and fell in love. It was a young Englishwoman who captivated him, and Dr. Grimshawe was his friend in this matter also. This love-thread supplies that essential feature of the novel." Now there is scarcely a love scene in the book, so that this is quite unintelligible, unless we are at liberty to suppose that the editor had at one time an intention of filling up and rounding off the story, which he subsequently abandoned.

And now we come to the story itself as we find it here. Mr. Julian Hawthorne tells us in the preface that he considers it "practically complete": "The story as a story is complete as it stands; it has a beginning, a middle, and an end. There is no break in the narrative and the legitimate conclusion is reached." He owns it is not complete "as a work of art," but this he evidently thinks of but slight importance. He believes the second or English part was first written, and that the first or American part was "a rewriting of an original first part"; and he thinks that though the parts "overlap" there is a real unity in the whole. This judgment, or want of judgment, is simply wonderful. There is no cohesion whatever between the parts, and the second part sometimes becomes absolutely unmeaning. The first part is written in Hawthorne's most careful style, though even there we find much that needs correction and revision. The second part is full of inconsistencies and extravagances. We fail to see the middle of the story, and there is no end at all.

It is, of course, difficult for a critic to be absolutely certain in matters of internal evidence of genuineness. The history of "supercherie littéraire" shows how con-

stantly an elaborate fraud may be successful. Some time passed before Chatterton was fairly detected; Surtees's 'Death of Featherstonhaugh' was better than most of the real old ballads, and so was Hawker's 'Song of the Western Men'; Macpherson and Villemarqué gave us poems of the Celts and the Bretons which seemed to answer every purpose. It would, then, no doubt be possible to imitate Hawthorne's style so that detection would be somewhat difficult. At the same time, in spite of the great unevenness in quality which this book shows, and partly on account of that unevenness, we have very little doubt that (with possibly some exceptions of no great importance) Nathaniel Hawthorne was the author of 'Dr. Grimshawe's Secret.' Whether it was a right thing to publish so incomplete a work we will not inquire. What Hawthorne would have thought is known, for, speaking to Mr. Fields of his early works, he wrote:—

"I earnestly recommend you not to brush away the dust that may have gathered over them. Whatever might do me credit you may be pretty sure I should be ready enough to bring forward. Anything else it is our mutual interest to conceal; and so far from assisting your researches in that direction, I especially enjoin it on you, my dear friend, not to read any unacknowledged page that you may suppose to be mine."

Certainly Hawthorne has been the worst used of men. He particularly desired that no biography of himself should appear, and four have already been written, all curiously inadequate, and two more have been announced. He was most fastidious and painstaking in his work, and had a horror of imperfection, and now every scrap and fragment he ever wrote is collected and published, to the detriment (were it possible) rather than to the increase of his reputation. But there is useful metal in almost anything of Hawthorne's writing, and it is difficult not to suppose that certain incidents in 'Dr. Grimshawe's Secret' have been made use of in both 'Archibald Malmaison' and the unfinished romance entitled 'Fortune's Fool.'

The leading idea of 'The Dolliver Romance' was to be the quest for an earthly immortality. The same idea recurs in 'Septimius,' where, however, there appears another motive of the story, the mystery of a Bloody Footstep; and this was also the main thought in both Mr. Lathrop's fragment and 'Dr. Grimshawe's Secret.' It is clear that the legend of a Bloody Footstep had taken strong hold of Hawthorne's imagination, and he had for years intended to write a story on the subject. The origin of the legend is told in the 'English Note-Books,' but we may add something from other sources. One of the few houses where Hawthorne was really intimate during his English consulate was Norris Green, the beautiful place of Mr. Heywood, situated some five miles out of Liverpool. Here, and at Mr. Heywood's London house, he met many pleasant people, and on one occasion at Norris Green he became acquainted with Mr. and Mrs. Ainsworth, of Smithells Hall near Bolton. It appears that one evening they were telling ghost stories, and, as Hawthorne wrote in the album of an English friend (where he describes a curious experience of his own), "in this

rich twilight the feelings of the party had been properly attuned by some tales of English superstition, and the lady of Smithells Hall had just been describing that Bloody Footstep which marks the threshold of her old mansion." He was afterwards a guest at Smithells, and the interesting old black-and-white house—one of the most picturesque and perfect of its class in England—made a great impression upon him. He describes it very fairly as Braithwaite Hall in 'Dr. Grimshawe's Secret,' and he describes also the Bloody Footstep as he actually saw it at Smithells. The tradition attaching to it he has, however, altered. The real story attributes the footstep to George Marsh, one of the Marian martyrs, who, going from Smithells to the stake, stamped his foot on the ground, with a prayer that if the religion he was dying for were true the mark might always remain, and there, on a flagstone at the threshold, remains—a standing Protestant miracle—the Bloody Footstep. Hawthorne's version (which, however, he twice varied) was a tale of domestic crime and lasting retribution.

The first half of 'Dr. Grimshawe's Secret' is excellent, but much of it has already appeared in a slightly different form in 'Septimius.' Dr. Grimshawe himself is Dr. Portsoaken again, and "crusty Hannah" is first cousin to Aunt Keziah. The same strange room, hung round with cobwebs, is common to both, and the great spider "Orontes" reappears in a still more terrific form. Nothing can be more weird than the gloom of spiders' webs which obscures the doctor's study, or more "creepy" than the sensation which the spiders give of their intelligent will for evil. It is said that in an old house at Bristol a carved globe and a crown were found festooned with cobwebs thick and black as crape on the day of Queen Anne's death; but Dr. Grimshawe's great spider, "variegated in a sort of ugly and inauspicious splendour," was even more knowing and infinitely less useful. Another spider of the same hideous breed appears also at Braithwaite Hall in the second part of the story, but it is difficult to understand the object of his existence.

The description of the doctor's house with its cobwebs, and the two beautiful children who live with the "grim doctor" and fear nothing, is told in Hawthorne's best way. He plays with his subject, holds it up, turns it round, lets rays of light fall upon it from every side, and, half moralizing, half dreaming, he invests it with that strange interest so peculiarly his own. Though, as we have said, there is a good deal which recalls 'Septimius,' and though the action of the story moves slowly, the "artistic merit" (as we may learn to call it) is very great.

Who the two children are we never distinctly learn, and Elsie remains a mystery to the end. Ned, we are given to understand, may be the heir to an English estate, though the doctor had found him in an almshouse. A schoolmaster comes to stay with them, a certain Colcord, and he seems also to have claims to the same estate, as being descended from the man who, flying to America, left the Bloody Footstep on the threshold of the house. Then appears a Mr. Hammond, who is sent to seek for the descendant of the man with the Bloody Footstep. But nothing comes of it all, and the

doctor dies, and every one goes off into space.

Then comes a remarkable chapter about what Mr. Julian Hawthorne calls "the dusky vision of the secret chamber, which sends a mysterious shiver through the tale," but which really produces rather a sense of bewilderment and wonder—almost of doubt. Who is the eccentric prisoner, and what does it all mean? In the English part of the story which follows every one turns up again, but in crossing the Atlantic they have each apparently "suffered a sea change," and every one is different. The boy Ned has metamorphosed into the Hon. Edward Redclyffe, come to look after his estates and the Bloody Footstep. He is wounded by a gun (no one knows how), and he finds himself next day in a picturesque old almshouse, evidently taken from Leicester's Hospital at Warwick. Here, among the pensioners, is Colcord, while the warden himself is Hammond. Elsie also reappears as Colcord's relative, but she and Ned do not recognize each other till just the end, when there is a half page of frigid love-making, and that is all. Meanwhile the ancestral hall, which is close by, is inhabited by a wily Italian, who asks Redclyffe to stay with him, and, having suspected his purposes all along, drugs him and hides him in the secret room. Here Redclyffe finds the other prisoner, who, after a brief conversation, "sank down in a heap on the floor, as if a thing of dry bones had been suddenly loosened at the joints and fell in a rattling heap." What might have been Redclyffe's fate we can only guess, but fortunately Colcord suspects the wicked Italian, and, knowing the secrets of the house, makes him and the warden and the old steward, who is also a wicked though repentant person, follow him. Redclyffe is rescued, and a large coffer is found, in which the secret of the house is believed to be contained. Redclyffe had brought a silver key from the American grave of the first owner of the Bloody Footstep; it fits the coffer, which was found

"full of golden ringlets, abundant, clustering through the whole coffer, and living with elasticity, so as immediately, as it were, to flow over the sides of the coffer and rise in large abundance from the long compression."

And now it is Colcord's turn. He pulls out of his pocket a corresponding golden ringlet, which brings conviction to everybody. "'You are the heir,' says Redclyffe"; and so, with a few words about the dead old man who had so lately fallen "in a rattling heap," the story (can we call it a story?) ends. Nothing more is told us of Redclyffe or what were the papers on which he founded his pretensions. Colcord is a shadow. Elsie came out of nothing and vanishes. The grim doctor is believed to have been a certain Oglethorpe, who, having had a spite against the existing Redclyffes, had gone to America to discover the missing branch. The future of the Italian, who is Lord Braithwaite, though he talks of "claiming a peerage," is unknown to us, and his suspicions of Redclyffe in the first instance have never been explained. And so throughout. The smaller inconsistencies—the whole book is full of them—are hardly worth noticing after the inconsistency of the plot itself. What is the meaning of the picture of the man with a noose round his neck?

Why did Colcord tell the doctor that he had some papers "still recoverable by search," and a few hours afterwards say, "I have them about my person"? What was the gold ornament that resembled the article held in the hand of the statue of the founder of the almshouses? Why did not Redclyffe claim acquaintance with the warden? But we might fill a column with such questions.

However, this incoherency is in one aspect satisfactory, as it seems another warrant for the genuineness of this fragment, or rather these fragments. Hawthorne might hereafter have worked up these rough notes for an English story. Surely no one could deliberately set himself to write for publication such crude nonsense as some of it undoubtedly is. Besides in nearly all we can recognize Hawthorne's touch, and even where that seems occasionally to fail, as in the dull political conversation with the warden, we can still see traces of Hawthorne's thought. Delightful descriptions of scenery, quaint pathetic suggestions, wild imaginings of every kind, lie strewn about; but, without form and void as it now is, no one who respected Hawthorne's memory should have permitted the publication of this book.

To the Gold Coast for Gold. By Richard F. Burton and Verney Lovett Cameron. 2 vols. Maps and Illustrations. (Chatto & Windus.)

CAPTS. BURTON AND CAMERON visited Western Africa for the purpose of reporting on the condition and prospects of the newly opened gold mines, in which Mr. J. Irvine, a promoter of their expedition, takes a deep interest, but partly also with the secret hope of being able to increase our geographical knowledge by pushing northward across the Kong Mountains in the direction of Mount Geddia, a peak reported to be covered with snow. Capt. Burton left Trieste on November 18th, 1881, only too happy to exchange its ferocious bora and distressing scirocco for the "genial and congenial climate" of the West African coast. On January 8th, 1882, he was joined by Capt. Cameron at Madeira, and they together continued their voyage, touching at Funchal, Bathurst, Sierra Leone, and Cape Palmas, and availed themselves of every opportunity for reviving or improving their knowledge of scenes and scenery to which they were no strangers. On the 25th of January last they landed at Axim. Jointly they visited the coast region to the west of Axim and Prince's River to the east of it, and then ascended the Ancobra river in a steam launch to Tumentu, twenty-two miles above its mouth. Capt. Burton soon after left the coast, but Capt. Cameron continued his explorations and surveys as far as Crockerville, a miners' settlement, some forty-two miles to the north-north-east of Axim as the crow flies. This was the Ultima Thule of his expedition, for, having arrived somewhat late in the season, and finding far more to do on the Ancobra river than he had expected, he had no time for geographical exploration. As Capt. Burton significantly observes, "geography is good, but gold is better." On March 28th Capt. Cameron left Axim for Europe, and, having picked up his late companion at Madeira, they both in due course arrived at Liverpool, where they became the victims of the hangers-on

of the custom-house. Mrs. Burton's trunk was rifled and some of the most valuable bird-skins brought home from Africa disappeared. Well may Capt. Burton anathematize the custom-house as "a scandal and national disgrace since the days of Waterton."

The bulk of the two volumes is from the pen of Capt. Burton. Capt. Cameron confines himself to an account of his trip to the mines furthest from the coast. But although his literary contribution to the work is thus small, the maps resulting from his surveys and his meteorological register for Crockerville, from observations made during two former visits, are substantial additions to our geographical knowledge of Western Africa.

It would have been quite contrary to Capt. Burton's usual practice had he transported his readers in the course of a single chapter to the principal field of his explorations. He loves to linger by the way, and to display his vast stores of miscellaneous information, the result of much personal observation and erratic reading. Such a course almost of necessity leads to digression, but Capt. Burton is so pleasant a narrator, so solicitous a cicerone, so uncompromising a denouncer of abuses, and the dispenser of such curious bits of recondite information, that his readers are pleased and dazzled in turn, and willingly allow themselves to be delayed through chapter after chapter. Even such hackneyed places as Lisbon, Madeira, and the Canaries supply opportunities for instructive or entertaining remarks; and as ordinary people are not supposed to have read every book, still less to remember one-tenth of what they have read, the information here furnished will be new to most of them, whilst even to the better informed it is presented in such a guise as to have a flavour and character quite its own. Wines and tobacco, cochineal and cock-fighting, the early circumnavigators of Africa, the ascent of the Pike of Teyde, and other excursions afford many an opportunity for pleasant chat, whilst occasionally we meet with a *pièce de résistance*, such as is the Spanish account of the repulse of Nelson from Santa Cruz de Tenerife in 1797.

Capt. Burton's views on the management, or rather mismanagement, of our West African colonies are well known, but in order to bring home to us the enormity of our sins he paints in roseate hues a picture of the French colonies in the same quarter of the world. When off Dakar and the Senegal he writes:—

"Here our quondam rivals have made the splendid harbour of Dakar, whose jetties accommodate 180,000 tons of shipping at the same time. This powerful and warlike colony, distant only twelve hours' steaming from Bathurst, has her fleet of steamers for river navigation, her *Tirailleurs du Sénégal*, and her large force of fighting native troops. Fortified stations defend the course of the river, even above the falls, from the hostile and treacherous Moors. . . . France. . . . spends her money freely in making ports and roads, and in opening communication through adjacent countries. She is assiduous in forming friendly, or rather peaceable, relations with the people. She begins on the right principle by officering her colonies with her best men, naval and military. She impresses the natives, before beginning to treat, by an overwhelming display of force, and if necessary by hard knocks. She educates the children of the

chiefs, and compels all her lieges, under a penalty, to learn, and if possible to speak, French. So far from practising non-interference, she allows no one to fight but herself. This imperious, warlike, imperial attitude is what Africa wants."

These sterling qualities contrast, of course, most favourably with the "mawkish, hysterical humanitarianism which of late years has become a feature in our campaigning," no less than in other matters; but it is probable that if Capt. Burton were able for the nonce to transform himself into a Frenchman, body and soul, and to visit French Africa, he would frequently point a lesson by references to English colonies. At the very outset he would find himself confronted by the fact that there exists a native king close to Dakar who has prevented the French for several years past from connecting that "warlike" port by a railway with St. Louis, the capital of their Senegambian empire.

But it is time to approach the main subject dealt with in these volumes. That Guinea has from time immemorial supplied the world with considerable quantities of gold is a fact well known. It is, however, only within the last few years, and since some of the richest auriferous grounds of Australia and California have shown signs of exhaustion, that European enterprise has once more turned to the neglected diggings of Western Africa. The closer knowledge of the country acquired since the last Ashanti war has revealed the fact that the soil of the whole of the British protectorate is impregnated with gold, and that it may be also expected to supply copper, zinc, iron, and precious stones. The natives wash the ore in pans or nibble away at the reef walls, but if gold mining is to become remunerative it will be necessary to introduce scientific appliances. It speaks well for the prospects of mining enterprise that "hydraulicking" can be carried on in most localities under advantageous circumstances, and that while in Australia water has to be carried long distances through pipes or leats, at the Gold Coast it abounds everywhere, and may be had for nothing. About twenty mining companies are already in the field, and between them they have secured close upon a hundred "concessions" from native potentates, who prefer to lease the land to Europeans to trusting to the honesty of their subjects for the payment of the customary royalties. Only five of the European mines have actually been opened, but the results promise much for the future. Whole gangs of labourers flock to these diggings, bringing their own provisions and implements, and working on tribute, contracting for piecework, or taking a daily wage of one shilling with threepence in lieu of rations. In the neighbourhood of the plank houses of the European *employés* villages of native miners have sprung into existence, and present features not unlike those recorded in the early days of California and Australia:—

"Almost every house combines the pub. and the agapemone: all the chief luxuries of the coast 'factories' are there, and the 'blay' of Sierra Leone comes out strong. Brilliant cottons and kerchiefs hang from the normal line; there is pomatum for the lucky dandy and tallow for the miner down in his luck; whilst gold-dust is conjured from pouch or pocket by pipes and tobacco, needles and thread, beads, knives, and other notions. . . . There are a few goldsmiths' shops,

where the precious metal is adulterated and converted to coarse rude ornaments. The people are able 'fences,' and powder, fuses, and mining tools easily melt into strong waters."

British authority in these mining villages is represented by the Fanti police, and a few Hausa on detached duty, 'who live by plunder and make our government unpopular.' In fact, everything—and more especially the disputes about the boundaries of "claims," which are already rife and are being fanned by local lawyers—calls for the appointment of Gold Commissioners and the compulsory registration of title.

With only five working mines, none of which is properly manned, labour is plentiful and cheap. But a time must soon come when labour will be at a premium. The country people, accustomed to their dawdling ways, are said to be incapable of regular and continuous labour, such as can alone pay where a large permanent staff and costly machinery have to be maintained. The Krumen are highly spoken of, but their number is limited, and although Yoruba and other neighbouring countries may be drawn upon to some extent, it will become a question of starving the mines or of organizing a regular coolie immigration. On this subject Capt. Burton says that

"the benefit of such an influx must not be measured merely by the additional work of a few thousand hands. It will at once create jealousy, competition, rivalry. It will teach by example—the only way of teaching Africans—that work is not ignoble, but that it is ignoble to earn a shilling and to live idle on threepence a day till the pence are exhausted. Its advantages will presently be felt along the whole western coast, and men will wonder why it was not thought of before."

Life of the Right Rev. Samuel Wilberforce, D.D., Lord Bishop of Oxford and afterwards of Winchester. By his Son, R. G. Wilberforce. 3 vols.—Vol. III. (Murray.)

MORE than eight years have passed away since the first announcement of an intended life of Bishop Wilberforce was made. Three years have passed since we reviewed the first volume of the 'Life,' and nearly two years since our notice of the second. We have now received the third and concluding volume.

A biography more than any other kind of narrative suffers from long periods of delay. Readers and reviewers alike have to struggle against difficulties arising from loss of recollection and from uncertainties about arriving at a right judgment upon this or that circumstance, however important it may be, and however it may influence the character and after incidents of the whole life. Still more is such delay to be regretted when, as in the present case, the writer of the beginning of the life does not carry it to the conclusion. No two men can entirely agree in their opinion of every detail and every action of another man's career; one will more easily than the other find excuses for doubtful acts, or regard with higher approval some especial work, or decide more accurately what is or what is not important in an estimate of character. The selection of Canon Ashwell as the biographer of Bishop Wilberforce was not unwise, so far as an opinion can be formed from the style and manner of the single volume which he

finished. Certainly the continuation by Mr. R. G. Wilberforce falls far short of Canon Ashwell's work as a literary production.

In the previous notices of this 'Life,' we have spoken pretty plainly about the claim put forward by both writers that Bishop Wilberforce was "the undisputed leader among the English bishops" of his time, "the representative man of the English Church," &c. No evidence adequate to support these assertions was to be found in the first two volumes; there is no proof of them in the third. It is, however, a question which every reader may decide for himself, and there is no need of repeating what has before been said in this journal. The capacity of Bishop Wilberforce for work—or what, in many instances, might be regarded as "doing something" rather than "work"—was marvellous. To be merely idle, to sit with his hands in his lap, seems never to have occurred to him as a possibility; often the requisite amount of rest was not taken; and it is no wonder that his diary has frequent entries of fatigue. But all this activity cannot have been connected with the ordinary, or even with an extraordinary, care and supervision of his diocese, and only a small proportion can have had any but occasional reference to the wider interests of the Anglican Church at home or in the colonies. The amazing amount of correspondence which he kept up, the "forty" and "fifty" letters a day, must have been, to a great extent, upon matters which were neither of public nor of diocesan interest. In addition to all this quantity of writing he was a frequent contributor to periodicals. Many pages of this third volume are filled or half filled with extracts from the bishop's diary which in many cases might well have been left out, for they are mere notes of visits to innumerable houses, and of the people who were there. The impression left by these extracts is confusing, and the reader would certainly be pleased if he could now and then find other persons oftener named than peers and peeresses, cabinet ministers, bishops, and archbishops. We hear for days together of great houses and deer parks and magnificent gardens; but the quiet personages and the country clergy, their wives and families, are conspicuously absent. All this may be the fault of the biographer; the diary itself may be full of memoranda of the bishop's visits to his clergy, of what he did and said about their houses, their churches, their parishes. The fact that we have so few (it is scarcely worth while to count them) leaves an impression which, after all, may be unjust. Still, it is left.

The chief circumstances which had any general interest during the twelve or thirteen years included in the present volume were the publication of 'Essays and Reviews,' the attacks on Bishop Colenso, the assembling of what was called the Pan-Anglican Conference, the disestablishment of the Irish Church, and the meetings of the Ritual Commission. The interest in all of these may now be said to have nearly died away; and it is far, indeed, from certain that the bishop's influence was great with regard to any one of them, though the biographer attempts to show that it was. It is true that the bishop was asked to draw up one or two of the reports to be agreed on, and there can be

little question that he was the man to do this; his pen was, indeed, the pen of a ready writer. Besides, what was chiefly wanted was a report which should, so far, unite opposite parties; which all the members of the meeting or the commission could agree to sign; which, in short, should be a compromise, and nothing more. Some amusing notes taken of meetings held by the bishops are printed; for instance, about 'Essays and Reviews,' about the Bishop of Natal, and about the Irish Establishment. These notes are made with so much cleverness and appreciation of character that they leave behind no question of their accuracy, and even if no names were attached might be rightly attributed to more than one of the speakers without much hesitation. Take the following, about the Irish Church Bill, omitting some of the bishops:—

"Archbishop of Armagh [Beresford].—The Romish hierarchy are strongly in favour of the bill; the laity are indifferent, but the priests can easily stir them up against us.

"Bishop of Ripon [Bickersteth].—Thought it involved a national sin, and that we ought not to consent to it.

"Bishop of Llandaff [Ollivant].—I quite agree, and shall vote against it as an unrighteous act.

"Bishop of Peterborough [Magee].—If we throw the bill out, we shall have a worse. But it is quite another question what the bishops shall do. If the Irish bishops asked us not to vote, on the ground that it was best for the Irish Church not to throw out the bill, I should not object on the grounds put forward by the Bishop of Ripon. If the Irish bishops vote against the bill, I vote against. If the Irish bishops think amending best, let them openly say so, and we will act with them.

"Bishop of London [Jackson].—Agrees with Bishop of Peterborough, thinks it unwise to commit ourselves.

"Bishop of Gloucester [Ellicott].—Has no doubt of the sacrifice of the bill, but the question is only one of policy.

"Bishop of Rochester [Claughton].—I think the bill iniquitous, and it ought not to pass.

"Bishop of Oxford [Wilberforce].—The bishops in the House of Lords are statesmen and must act so. We are bound to use the power we have; not what we have not. We should deeply injure the Irish Church if we threw the bill out, and the House of Lords as well.

"Archbishop of Canterbury [Taft].—The real question is, how is the great Conservative party to be influenced? All agree that some change in the Irish Church is inevitable. Gladstone only has a plan, in my opinion the worst possible plan, but all we can hope to do is to amend the present bill."

Upon the Irish Disestablishment Bill the other bishops did not follow their "undisputed leader." We are told that no conclusion was come to, and the question was left to be debated in the House of Lords.

Bishop Wilberforce was not only a member of the Ritual Commission, but (as might be expected) dealt extensively with the whole matter in his charge for 1866. Naturally, he gave advice which would have easily settled all difficulties by making himself the autocrat of his own diocese. "My earnest counsel," he says to the Ritualists, "is that in every instance they lay their whole case before their bishop and act absolutely on his direction." Upon this the biographer observes:—

"It must not be supposed that the bishop wished to see what he characterized as a 'frozen uniformity.' He was quite prepared, as the following sentences show, for an increase of cere-

monial, provided, 1, that it was not contrary to law; 2, that it does not tend to promote amongst us any false doctrine or corrupt practice."

Two other "provisions" follow; but the second is sufficient to prove the weakness of the bishop's advice, leaving as it does without any hope of agreement between the contending parties the question which really lies at the foundation of the whole dispute, namely, who shall decide what is or is not false doctrine. "Representative man" as Bishop Wilberforce is said to have been of the Established Church, it is very certain that his opinion and advice upon one of the gravest difficulties with which she has had to contend were listened to with complete indifference.

Complaint has been made that in this volume of the 'Life' want of judgment or discretion is exhibited by the writer in publishing many remarks and sayings of the bishop about persons still living or very recently dead. These are taken from private letters and from private memoranda. No one can complain that Bishop Wilberforce should have formed in his own mind judgments upon the character and actions of public men which did not always harmonize with his spoken words, nor was he bound to let people know exactly what he thought about them; but the prudence of a biographer can scarcely be better exercised than when he has to decide what he shall take and what he shall not take from the documents and papers, letters and journals, which may be placed at his disposal. Since the publication of the volume Mr. R. G. Wilberforce has offered the excuse that if we could only "see the materials which he has not yet published we might marvel at his amazing moderation"; on the other hand, Sir George Bowyer has declared that "a man's worst enemy is often his biographer." A few extracts taken here and there will be ample on this subject. At a meeting of Convocation the Bishop of Gloucester is spoken of as "very disagreeable." Again, of Lord Palmerston:—

"That wretched Pam seems to me to get worse and worse. There is not a particle of veracity or noble feeling that I have even been able to trace in him. He manages the House of Commons by debauching it."

Lord Shaftesbury has a "cramped, puritanical, persecuting mind." Not only his own host and hostess at Bradford are "indignant about the appointment" of Dr. Thomson to York, but "Beckett said it was an affront to Yorkshire."

"The Bishop of London [Dr. Jackson] and his chaplain have put forth a volume full of misstatement."

"It is hard to convince a person like the Archbishop of York that you do not agree with him, 1, because his self importance makes him almost unable to apprehend such a possibility, &c."

"Bishop of Gloucester, as always, now hot and intemperate in trying to force on condemnation of chasuble. I said the Church of England is the Church of liberty. The Bishop of Gloucester: 'Let them go to Rome; why not? A very good communion—next best to ours.'"

In 1869, "The Queen very affable. 'So sorry Mr. Gladstone started this about Irish Church, and he is a great friend of yours,' &c."

Again, the passage relating to the vacancy of the see of Canterbury after

the death of Dr. Longley, and beginning, "Much talk with Dean of Windsor. He talked with great reserve about the late appointments," is a signal instance of indiscretion; and we must remember that the preface of Mr. R. G. Wilberforce expressly tells us "that these pages were all in print before the death of the Dean of Windsor." What would Dr. Wellesley have said to all this if he had lived a few weeks longer? And at the same time to be told that "he talked with great reserve."

A rather curious account is given by Mr. Wilberforce of some letters which his father (as it seems) received from Mr. Gladstone when there was a proposal to get rid of the Athanasian Creed.

"During the session of 1871, Mr. T. Chambers gave notice of a motion by which it was proposed to remit any penalties which might be incurred by clergymen who substituted the Apostles' Creed for the Creed of St. Athanasius whenever the latter was ordered to be read. It appears from letters that Mr. Gladstone was personally in favour of what he characterized as a wise and equitable motion, but he also thought that if the Church offered any determined opposition the safest course would be to decline the discussion of a subject which would interfere [with what? the settled doctrine of the Church? no] with the calendar."

Was Mr. Gladstone laughing at the bishops?

An obscure entry occurs some five or six times in the diary, from which Mr. Wilberforce makes such copious and too often unimportant extracts. "1866. Feb. 9. Early. Read office." "1869. Sept. 7. Off at 5 A.M. Read office." Writing from Sandringham, in 1872: "December 8. I have stolen away and come to read my office, as there is no afternoon prayer." If this "office" means a solitary reading of the morning or evening prayers of the Prayer Book, from "Dearly beloved brethren" down to the final blessing, it is difficult to understand why it should have been observed on certain specified occasions only; and why did the diarist call it his "office"? When the Bishop of Winchester, in 1871, visited Scotland, he did not content himself with reading his "office" at home, but went to a public service one Sunday in the Presbyterian kirk at Glengarry. Mr. Wilberforce does not omit the fact, calling it "the Glengarry scandal," and tells how the Archbishop of York on the following Sunday "performed a service in the same church, in ordinary walking dress, and used a mixture of the Scotch and English services." He prints also three or four letters of the bishop's in explanation, or rather excuse for what he had done, in which he weakly tries to throw all the blame on Dr. Thomson.

"I cannot say," he writes, "that I think in what I did there was any ground for the offence. I think there was abundant ground in what W. Ebor did. He identified himself with the unapostolic Presbyterian ministry. I did nothing of the sort.....The truth is that if I was in fault it was rather in thinking myself in heathendom in a kirk than anything else."

An awkward fact is that whilst the bishop insisted that he did no more than read "openly out of the Prayer Book, prayers, collects, &c.," others who were present, and who seem to have taken notes at the time, as stoutly insisted that his service was not so restricted. The Archbishop of York wrote to the *Times* declaring that his service "was

precisely the same as that which the Bishop of Winchester held on the preceding Sunday." Another correspondent of the *Times* testified that the Bishop of Winchester "did the service like the minister of the parish." Mr. Wilberforce does not refer to these communications. The whole affair is strikingly characteristic of Bishop Wilberforce. He had the sense to show himself superior to sectarian prejudices, but the moment he found he had impaired his popularity he tried to minimize what he had done.

We remarked in our review of the second volume of this 'Life' how few anecdotes were given which would enable the reader to judge of the wit and humour of Bishop Wilberforce in conversation. The same remark applies to this volume. Yet he was generally understood to be as amusing and clever as a talker as he was eloquent in the pulpit and on a platform; in short, he was beyond dispute, as Canon Ashwell speaks of him, a bishop of society. A few entertaining stories and jokes are given, however, of other people, and these serve to lighten in some degree a book which cannot be spoken of as a lively composition. The first we quote is almost too well known to bear repeating:—

"Sir W. Erle told me a story of Lord Westbury, who said to him, 'My dear fellow, why do you not attend the Privy Council?' 'Oh, because I am old and deaf and stupid.' 'But that's no reason at all, for I am old, and Williams is deaf, and Colonsay is stupid, and yet we make an excellent Court of Appeal.'"

"A clergyman came to Bishop Philpotts one day wishing to renew a lease. The bishop named the sum he would accept as the fine for renewal, which the applicant thought too large and declined. The bishop kept him to luncheon, and, before leaving, the man changed his mind, and said, 'I think we must give the sum rather than endanger the lease.' The bishop: 'I thought when you came to consider it you would view it in that light.' 'Well, your lordship has certainly got the lion's share.' 'Really—but I am quite sure, Mr. —, you would not have me have that of the other creature?'"

Another, of Bishop Wilberforce himself:—

"A conversation arose after dinner as to the difficulty of putting some English words into Latin. 'You cannot put *hearse* into Latin,' said one. 'Oh! that is very easy,' said the bishop, '*Mors omnibus*.'"

A Brief History of the Indian People. By W. W. Hunter, C.I.E. (Trübner & Co.)

EXCELLENT as this little book is in some ways, its title is misleading, and the work itself is disappointing as coming from one who can do and has done so much for Indian history as Dr. Hunter. Our first impression regarding it was one of surprise that an author having such enormous resources at his command could exercise sufficient self-restraint to write "the true history of the Indian people" in so small a space. We expected that the book would prove to be a masterly historical sketch which might be of service to the scholar as a summary of his knowledge in the broadest aspect, and to the beginner as an introduction to a more detailed study of Indian history. This expectation is, however, disappointed. The setting up or the overthrow of dynasties, the battles that were fought, and the chief acts of the

rulers, native or foreign, are all duly recorded. Indeed, there is hardly a single great fact or name in Indian history that cannot be traced in the excellent index that is appended to the book. But of the Indian people themselves, of the great tide of human life that was "still flowing on in gloom or brightness, heedless whether the battle was lost or won," very little is said. The doctrines of Buddha, for instance, are dismissed in less than a page, and such questions as the political and social influence of the institution of "caste" are almost ignored.

The book purports to have been written for young Englishmen and young natives of India. Dr. Hunter's object is to

"exhibit the growth of the Indian people, to show what part they have played in the world's progress, and what sufferings they have endured from other nations. Short Indian histories as written by Englishmen usually dismiss the first two thousand years of their narrative in a few pages, and start by disclosing India as a conquered country. So long as Indian history is presented to the Indian youth as nothing but a dreary record of disunion and subjection our Anglo-Indian schools will never become the nurseries of a self respecting nation. I have, therefore, tried to put together from original sources a brief narrative of what I believe to be the true history of the Indian people. These sources have been carefully examined in my larger works. This little book merely states, without discussing, the results arrived at by a labour of twenty years."

It is to be regretted, however, that the statement is bald and at times inconsequent, and that the picturesqueness and the easy flow of language are absent which characterized the author's previous works. The cause of this is not far to seek. The present book on examination proves to be nothing more than a condensation of the article on India in the 'Imperial Gazetteer of India,' which has already been reproduced under the title of 'The Indian Empire.' And the condensation has been effected in the simplest, but by no means the best manner possible, namely, by striking out sentences and omitting whole pages of the larger work, and printing what is left with but little effort at bridging over the gaps thus made. Besides the faults already indicated, the process has, as might be expected, given to the book a character of inequality and has rendered it at times misleading.

The 'Imperial Gazetteer of India' having been reviewed at length in these pages (*Athen.*, August 27th, 1881), the present book, which, as has been said, is taken from the chief article in the 'Gazetteer,' need only be noticed as a compilation for a special purpose. Dr. Hunter evidently intends it as a school-book for use in England and in India. Its chief drawback in this light, however, is that the effort to condense so much into a small space has resulted in the presentation of the mere dry bones of history. Indeed, he expresses a hope himself that his book may reach the hands of many young people who look on history "merely as a record of facts, not as a compendium of philosophy." Dr. Hunter has ample sympathy with the romantic side of the character and vicissitudes of the Indian peoples, and as the object of the present book is to foster the growing interest in Indian history and to teach young Englishmen and young natives of India to think

more kindly of each other, he might with advantage have introduced more colour into his pages. In many respects, moreover, Dr. Hunter is too plainly the partisan to be accepted without suspicion by native students. Such sentences as the following, explaining Lord Dalhousie's policy towards the native states, will sound oddly in their ears:—

"That rulers only exist for the good of the ruled was his supreme axiom of government, of which he gave a conspicuous example in his own daily life. That British administration was better for the people than native rule followed from this axiom. He was thus led to regard native chiefs as mischievous anomalies, to be abolished by every fair means."

NOVELS OF THE WEEK.

A Girl's Destiny. By E. C. Clayton. 3 vols. (Tinsley Brothers.)

Matthew Dale, Farmer. By Mrs. Sanders. 2 vols. (Blackwood & Sons.)

The Tower Gardens. By Lizzie Alldridge. 3 vols. (White & Co.)

The Modern Hagar. By Charles M. Clay. 2 vols. (Sampson Low & Co.)

'A GIRL'S DESTINY' attains the modest level of the ordinary novel. Dione Englefield is the daughter of a dramatic author whose *nom de plume* is Brennan, and original name Templeton. The latter has been laid aside by Mr. Englefield on his accession to an estate, in the neighbourhood of which Dione makes the chance "acquaintanceship" of a certain Capt. Cadogan. This gentleman, who is all the military hero of a novel should be—Sir Lancelot, as the lady dubs him—falls in love with Dione, who is unknown to him by name, and whom he does not identify with a Miss Templeton whom he is directed by his father's mysterious will to make his wife if possible. Enough has been said to show the nature of the story. Suffice it to add that a very repulsive old lady, whose pet aversion is the stage, and who is much disturbed by the discovery that the Miss Darban she has petted is an actress and a married woman, is the only decided character, and she is less natural than unpleasant.

'Matthew Dale, Farmer,' is not without interest, though the young lady who goes into the service of that adorable yeoman lets us too early into the secret of her affections. It is, indeed, a case of love at first sight. The stalwart proportions of the burly farmer and his black horse seem to have had an equal effect in preparing the discreet Miss Forbes at least not to repel the suggestions of affection when it should dawn, and a comfortable "down-sitting" is also not without its charms. But though there is little romance in the love story of Annie and her elderly widower it is not ill told; and the difficulties of the young housekeeper at Hallyards are described with the force of experience. The author must also be acquainted with the Border district; for her local idioms and dialect, though we fancy not uniformly well sustained, are much above the average attempts of authors who choose Scotland for their venue. It was hardly necessary, perhaps, to have subjoined so many notes to interpret words which must be familiar to all educated students of English; but perhaps the excess of caution

which explains "fremmit" to mean strange, and a "kist" a chest, may be necessary even for readers who would know the words well enough in their German garb. Some of the incidents most characteristic of the people must have been drawn from life, e.g., the kindly old nurse making the "dead-claes" in the patient's sight, and Annie's interview with the passionate cook, who exclaims, "Speak, will ye, Miss Forbes dear, or I'll burst"; indeed, a parallel instance to nurse Janet and the shroud we know to have been a fact in a more northern region. Some of the proverbs are new to us. "It is ill saying 'f'shoo' to an egg," is a pregnant remark.

The title of Miss Alldridge's book is the key to its interest. The narrative is of the domestic kind, but there is a picturesqueness in the setting, in the description of the homely old bachelor uncle's residence in Trinity Square, and of the other City nooks and corners, that adds a good deal to the merit of the story. For the rest, it deals with the loves of Uncle Harbuckle's nieces, and the constancy of their widowed mother, a natural flirt, to the remembrance of her deceased and ruined husband. The triumph of her first love over a considerable temptation in the shape of a comrade of the late captain's, and a sharer of many common memories, is one of the best told things in the book. The major is certainly to be pitied, for the widow's virtue has not placed her above the temptation of giving him more than a little encouragement. There is a counterplot in the return from beyond seas of a wanderer who proves to be the fair Jessie's father, and who dies somewhat unaccountably just when he has re-established his commercial honour; and a more serious obstacle to the course of true love in the terrible malady from which Malcolm Carruthers is so happily cured. But it is to a certain simplicity and picturesqueness in describing homely details that this slight story owes such merit as it possesses.

Mr. Clay, who appears to be an American writer, has thought well to continue the story of 'Baby Rue,' reviewed some time back in these columns. There seems to be no reason why the chronicles of Baby Rue should not fill many more volumes, as Mr. Clay is an annalist or a romancer of the old sort rather than an artist in fiction. He has surely not yet done with the family history of the Leszinskys, and 'The Modern Hagar' closes soon after a terrible accident to a train, in which most of the passengers were killed and Baby Rue's luggage is left scattered on the ground, while she herself has escaped by falling from the car a short time before. Here certainly is foundation enough for some more volumes, and it would be impossible for Mr. Clay to leave his heroine lying stunned on a railway embankment. The book is printed at New York and issued with an English title-page.

PHILOLOGICAL BOOKS.

We have received the late Rev. T. Bowman's *Hebrew Grammar* (Edinburgh, Clark), the first part of which appeared in 1879, the second part being edited by his son, the Rev. A. H. Bowman. The late author had no intention of writing a scientific Hebrew grammar, but, as he says in his preface, "an elementary grammar, presenting, in a form equally concise and per-

spicious, the principles of the language systematically arranged, as yet a desideratum." We think that he has succeeded in his purpose, and we do not hesitate to recommend it to those who wish to acquire a knowledge of Hebrew for Hebrew examinations. The method is easy and the exercises are well chosen from passages of the Old Testament. The vocabularies, both Hebrew-English and English-Hebrew, as well as the indices, are very full, and by the help of them the student will soon find whatever word or rules he may want. We some time ago noticed in these columns a similar grammar by Miss Ballin. The book is well got up, and misprints are rare; vowel points are, however, often in the wrong place.

Arabisches-deutsches Handwörterbuch zum Koran, und Thier und Mensch. Von Fr. Dieterici. (Leipzig, Hinrichs.)—*Arabic Manual.* By E. H. Palmer. (Allen & Co.)—These two contributions to Arabic grammar and lexicography do not pretend in the least to throw any new light on the structure of the sacred language of Islām, but are designed to serve exclusively practical purposes. Prof. Dieterici's vocabulary, however, useful as it will prove to all German students just entering upon their first reading courses in Arabic, will scarcely meet with much patronage in this country, since there exists—at least as far as the Koran is concerned—a successful English rival in Pernice's 'Dictionary of the Kurān' (published 1873); and the concise character of the German handbook has scarcely given its author any opportunity to eclipse his predecessor in exactness or richness of detail. On the contrary, it exhibits far less references to the Arabic text than Pernice's work; and although Baidāwī's commentary is consulted in certain cases—as the word *ṣabab*, with its exceptional meaning of "heaven," in Sūra xxxviii. 9 (on p. 68), and some other instances prove—the result is rather meagre, and we should have expected, even in so small a handbook as this, a more scholarlike treatment, and some hints at least about the various renderings which the commentators suggest in the case of difficult words and phrases. Notwithstanding this deficiency, it would be wrong to be ungrateful to Prof. Dieterici for his gift. By combining the Koran with the famous 'Contest between Man and Beast' (the Arabic text of which, taken from the 'Rasā'il-ikhwānīqāfā,' was edited by the same scholar a short time ago), he has provided younger Orientalists with the necessary apparatus for the study of one of the most interesting allegorical legends of the East, and so considerably increased the scanty number of easy Arabic text-books with a complete and trustworthy glossary. But in a future revision of this vocabulary Prof. Dieterici should remove from its pages the antiquated blunder with regard to Arabic numbers from 3 to 10. Forms like *thalāthah*, *khamṣah*, *sittah*, &c., are still represented here as true masculine forms, and the corresponding *thalāth*, *khamṣ*, *sitt*, &c., as feminines! We have noticed, to our great surprise, the same statement in the 'Arabic Manual' of our lamented contributor Prof. Palmer, where the first column of the cardinal numbers ought to be headed "Joined to masculine nouns" instead of the simple term "Masculine."

A *Laskārī Dictionary*; or, *Anglo-Indian Vocabulary of Nautical Terms and Phrases in English and Hindustani, chiefly in the Corrupt Jargon in use among the Laskārs or Indian Sailors.* By George Small, M.A. (Allen & Co.)—This unpretentious work cannot fail to be of much practical use to all persons connected with Indian shipping, and to the officers and petty officers of British ships carrying Laskār crews or crews having Laskārs among them; and Mr. Small has done good service in re-editing and enlarging this vocabulary of nautical terms and phrases in use among our native Indian seamen. The original work, under the title of a 'Hindustanee Naval Dictionary,' was compiled by an

officer of the old Company's service, Capt. T. Roebuck, of the Madras Native Infantry—a distinguished Oriental scholar, and the editor of that excellent Persian dictionary, the 'Burhān-i Kāfi,' and other learned works, who was for many years Professor of Hindustāni and examiner in that language in the College of Fort William at Calcutta. The book went through two or three editions, and was revised and corrected by the late Mr. William Carmichael Smith, of the Bengal Civil Service. Mr. Small was for many years a member of the Baptist mission at Calcutta and Banāras, and for some years was a teacher of Oriental languages in London, and prepared many for their examinations. Now he is the missionary of that useful institution at Limehouse, "The Asiatic Strangers' Home." Here, in pursuit of his mission, and in his daily intercourse with native Indian sailors, he has had great facilities for his task of revising, enlarging, and improving Roebuck's original work. He has not lost the opportunity, and has produced this useful little book. The system followed by Mr. Small in transliterating the Oriental letters is that of Sir William Jones, which is sensible and practical.

THE *Fornisländsk Grammatik* of L. Nilsson (Stockholm, Central-Tryckeriet) is also arranged with a view to practical utility. It is, however, at the same time scientific enough to serve the purpose of a higher philological training. In working out the scheme of the declension of the nouns the author had two alternatives: to elaborate the scheme on the scientific principle of thematic termination, or on the unscientific though convenient principle of division into *strong* and *weak*. On the former are based the excellent grammars by Prof. Gislason, unfortunately not yet completed, and by Ludwig Wimmer, a masterpiece of clearness and conciseness, but not a comparative grammar in any sense. But to Mr. Nilsson, who had set himself to provide his countrymen with a practical work—he being the first Swede who has accomplished the task of writing an Icelandic grammar—the scientific method had its drawbacks, principally this, that scholars are still divided as to what theme or base to refer certain forms, some referring them to this, others to that base, so that certain forms of the idiom would have to figure under a doubtful or an arbitrary declension; while further, the singular of one noun in certain cases would have to come under one, and the plural under another thematic declension. These doubtful cases, however, cover but a small area, and will certainly eventually be reduced to a minimum by progressive research. The thematic, being the only truly scientific method of dealing with Icelandic noun-declension, is destined to be eventually the one adopted, and, in common with all truly scientific methods, it will in the end be the most practical. Mr. Nilsson, committing himself to the purely practical alternative, has produced a meritorious work. His paradigms are judiciously chosen, and form-changes are carefully explained. Correctness of execution is a distinguishing feature of the book throughout. From Mr. Nilsson's rejoinder to a young Danish philologist, which he subjoins to his grammar, we regret to see that his work has met with unjust treatment, caused apparently by misplaced zeal on behalf of Dr. Wimmer. As the antagonist only dealt with trifles he had best have been left unnoticed. Mr. Nilsson would also have done wisely in suppressing some of the verdicts of his friends, this one in particular: "It is by far better than that of Wimmer. It is a great mistake to write grammars on the system he does; only a small minority of people will ever be comparative philologists, and for such the Icelandic is not the appropriate language."

A RECENT product of the revival of learning at Smyrna is a philological treatise under the auspices of the "Society of the Museum," by G. Mavrogordato di Niccolo. It is, however,

written in French, and published at Athens as *L'Italien et la Voix Latine*. In a discussion of ancient inscriptions and of fragments of the rhetoricians it brings Latin into comparison with Italian. Adopting the doctrine of the *Lingua Rustica*, the author maintains that the ancient language had a greater resemblance to the modern than is allowed by European classicists. One result of his investigation, though perhaps too late for many scholastic authorities who have taken up continental pronunciation, is a vindication of our English pronunciation. So far from accepting the dictum of Voltaire that the English have perverted all the Latin vowels, he maintains that the English alone have preserved the essentials, which the other nations have sacrificed. Those philologists who have watched the history of sounds and their mutations may not be altogether surprised at this author's conclusions.

A CONTRIBUTION to South African philology has come from an unexpected quarter. Dr. Giacomo de Gregorio, of Palermo, has published at Turin (Loescher) an essay in Italian, called *Cenni di Glottologia Bantu* (*Sud Africana*). In nine chapters he reviews the whole subject; he has had access in his remote corner of Europe to many, but not all, of the leading authorities on this great subject. He brings an independent mind to bear upon many of the controverted points, but the real merit of his work is the illuminating of this little-known corner of the world of philology. Scholars continue ploughing over and over again the exhausted area of Aryan and Semitic philology, unmindful or ignorant of the virgin prairie which would reward their labours by the most unexpected and wonderful crops in Africa. As De Gregorio justly remarks, many phenomena totally inexplicable in Asiatic philology may perhaps be explained by consideration of analogous phenomena in these uncultivated and yet marvellously organized vehicles of speech.

OUR LIBRARY TABLE.

WITH the new year come the peerages. As usual, the first to arrive is *Lodge*, which Messrs. Hurst & Blackett issue with commendable punctuality. The broad margins and clear printing render this well-known volume most easy of reference.—Sir Bernard Burke has again brought out the work with which his name is identified. Sir Bernard as an old friend merits a cordial welcome, and he has evidently bestowed much pains on revising this edition. Mr. Harrison is his publisher.

SOME other works of reference are on our table: among them, the excellent *Almanac* of the Financial Reform Association, and the *Catholic Directory* of Messrs. Burns & Oates, which gives much information not otherwise obtainable without trouble.

SEVERAL French books for Christmas issued by Messrs. Hachette lie on our table, and we regret not to have space to notice them at length. Another volume, the fifth, of the admirably illustrated edition of M. Duruy's valuable *Histoire des Romains* is among them, a work of which an English translation is, we are glad to say, announced; and an excellent compilation by Madame de Witt, *Les Chroniqueurs de l'Histoire de France*, first series, coming down to Guillaume de Tyr, a beautiful book, the illustrations of which surpass those of any English educational book. *La Chasse au Léviathan* is an adaptation from Capt. Mayne Reid by M. Jules Girardin. *Le Petit Bonhomme*, by Mlle. Julie Gouraud, is an amusing tale. *Le Pupille du Général*, by Mlle. de Martignat, is a good story for young people well illustrated. *Petits Récits*, by Madame Duporteau, will be popular with yet younger readers. *L'Énergie Morale* is a capital collection of "Beaux Exemples." *Le Microphone* of M. T. du Moncel is an excellent volume

of popular science. These last-named books are illustrated with more spirit and dexterity than most of their English rivals.

We have on our table *Records of the Life of the Rev. W. H. Havergal, M.A.*, by Jane M. Crane ('Home Words' Office),—*The Life of Hannah More*, by A. J. Buckland (R.T.S.),—*Lectures on Medical Nursing*, by J. W. Anderson (Glasgow, MacLehose),—*Health Lectures for the People*, Series IV. and V. (Manchester, J. Heywood),—*The Teeth*, by S. H. Linn (Griffin),—*On Physical Education*, by C. Löfving (Sonnenschein),—*Electric Light Arithmetic*, by R. E. Day, M.A. (Macmillan),—*Dialogues, Russian and English*, compiled by A. R. Thompson (Trübner),—*Ward & Lock's Sixpenny Handbooks, Football, Gymnastics, Fencing, Swimming*,—*Guide to the Purchase of an Organ*, by J. W. Hinton, M.A. (Reeves),—*Talks on Tithes: Why Pay Them?* by Farmers Hopgood, Cornfield, and Stockwell (S.P.C.K.),—*A Curious Company*, by Max Adeler (Ward & Lock),—*The Union Jack*, Vol. III., edited by G. A. Henty (Low),—*The Margaret-Book*, by T. von Saldern (Low),—*Proverb Stories*, by L. M. Alcott (Low),—*A Wonderful Goldsmith*, by F. S. Potter (S.P.C.K.),—*The Church Farm*, by S. M. Sitwell (S.P.C.K.),—*The Three Chums*, by M. L. Ridley (Shaw),—*Count up the Sunny Days*, by C. A. Jones (Gardner),—*Summer Songs, Poems*, by J. A. Hawitt (Remington),—*The Birthday Book of Musicians and Composers*, by E. Pauer (Forsyth),—*Sunrise, Noon, and Sunset*, by H. L. S. Lear (Rivingtons),—*Church Lamps*, by J. Taylor (Seeley),—*Three Books of God*, by G. Dawson, M.A. (Kegan Paul),—*A Commentary on the Revised Version of the New Testament*, by W. G. Humphry (Cassell),—*The Hebrew Psalter, or 'Book of Praises'*, by W. D. Seymour, Q.C. (Longmans),—*L'Avenir de la Turquie*, by G. Charmes (Paris, Lévy),—*Das Buch vom Wetter*, by Dr. R. Wuldener (Leipzig, Baumeister),—and *Die Sozialwissenschaften*, by F. von Baerenbach (Leipzig, Wigand). Among New Editions we have *Lectures on Teaching*, by J. G. Fitch (Cambridge, University Press),—*The Mechanism of the Human Voice*, by E. Behnke (Curwen),—*About's The Fellah*, translated by Sir R. Roberts, Bart. (Chatto & Windus),—*Orpheus and Eurydice*, by C. R. Panter (Simpkin),—and *Saunder's Practice of Magistrates' Courts*, edited by J. A. Foot (Cox).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Adams's (Rev. W.) Sacred Allegories, [Miniature Edition 4 vols. 48mo. 5/ cloth, in cloth box.
Mozley's (J. B.) Lectures, and other Theological Papers, 10/6
Rawlinson's (G.) Religions of the Ancient World, cr. 8vo. 4/6
Sparks's (Rev. W. R.) Our Village Mission, Six Addresses, 3/6
Twigg's (Rev. R.) Sermons, with Preface by Bishop of Lichfield, cr. 8vo. 7/6 cl.

Law.

Macdonell's (J.) Law of Master and Servant, 8vo. 25/ cl.
Macmorran's (A.) Married Women's Property Act, 1882, with Introduction, Notes, &c., cr. 8vo. 5/ cl.

Music.

Bourne's (C. E.) Great Composers, or Stories of the Lives of Eminent Musicians, cr. 8vo. 3/6 cl.

History and Biography.

Denton's (Rev. W.) Records of St. Giles, Cripplegate, 8vo. 4/6
Gray (R.), Bishop of Cape Town, Life of, edited by his Son, the Rev. C. N. Gray, abridged edition, cr. 8vo. 7/6 cl.
Kinglake's (A. W.) The Invasion of the Crimea, Vol. 7, Cabinet Edition, cr. 8vo. 6/ cl.

Legge (Mrs. M.) Memorials of a Life of Consecration, by One of her Sons, cr. 8vo. 8/6 cl.
Tait (A. C.) A Sketch of the Public Life of the late Archbishop of Canterbury, by A. C. Bickley, 12mo. 2/6 cl.

Geography and Travel.

Robinson's (C. E.) A Royal Warren, or Picturesque Rambles in the Isle of Purbeck, 4to. 35/ cl.

Philology.

Dublin Translations into Greek and Latin Verse, edited by R. Y. Tyrrell, 8vo. 12/6 cl.

Science.

Crowther's (J.) The Unwritten Record, a Story of the World we Live On, cr. 8vo. 2/6 cl.
Playfair's (W. S.) Systematic Treatment of Nerve Prostration and Hysteria, cr. 8vo. 2/6 cl.
Powell (H. J.), Chance (H.), and Harris's (H. G.) Principles of Glass-Making, cr. 8vo. 3/6 cl.

General Literature.

Beale's (A.) The Queen of the May, imp. 16mo. 3/ cl.
Fenn's (G. M.) Eli's Children, 3 vols. cr. 8vo. 31/6 cl.
Kent's (Mrs. G. E.) Darkened at Noon, cr. 8vo. 10/6 cl.
King's (A.) Fettered yet Free, 3 vols. cr. 8vo. 31/6 cl.
Kitt, a Memory, by J. Payn, 3 vols. cr. 8vo. 31/6 cl.
Pusey (E. B.) Maxims and Gleanings from the Writings of, selected, &c., by C. M. S., 16mo. 2/ cl.
Stephen's (Mrs. L.) Notes from Sick-Rooms, 12mo. 2/ cl.

FOREIGN.

Theology.

Kranich (A.): Der hl. Basilius in seiner Stellung zum "Filioque," 2m.
Lagarde (P. de): Die Lateinischen Uebersetzungen d. Ignatius, 6m.

Fine Art and Archaeology.

Deutsche Kunst in Bild u. Lied, hrsg. v. A. Traeger, 20m.
Kiel (F.): Die Venus v. Milo, 2m. 40.

Philology.

Altdeutsche Textbibliothek, hrsg. v. H. Paul, Part 4, 2m. 40.
Engelmann (W.): Bibliotheca Scriptorum Class., ed. E. Preuss, Part 2, 16m.
Haller (J.): Altsächsische Sprichwörter, Part 1, 15m.
Hommel (F.): Die Semitischen Völker u. Sprachen, Vol. 2, 7m.
Merguet (H.): Lexikon zu den Reden d. Cicero, Vol. 3, Parts 21-23, 6m.
Mueller (W.): Die Mitteldeutsche Paraphrase d. Buches Hiob, 1m. 20.
Rigveda (Der), übers. v. A. Ludwig, Vol. 5, 16m.

Science.

Biedermann (R.): Technisch-chemisches Jahrbuch, 1881-2, 10m.
Lippmann (E. O. v.): Die Zuckerarten, 6m.
Luerssen (C.): Medicinisch-pharmaceutische Botanik, Parts 19-23, 10m.

General Literature.

Régamey (F.): Okonno, Roman Japonais illustré, 30fr.

LOVE AND SCORN.

LOVE, loyallest and lordliest born of things,
Immortal that shouldst be, though all else end,
In plighted hearts of fearless friend with friend,
Whose hand may curb or clip thy plume-plucked wings?
Not Grief's nor Time's: though these be lords and kings
Crowned, and their yoke bid vassal passions bend,
They may not pierce the spirit of sense, or blend
Quick poison with the soul's live watersprings.
The true clear heart whose core is manful trust
Fears not that very death may turn to dust
Love lit therein as toward a brother born,
If one touch make not all its fine gold rust,
If one breath blight not all its glad ripe corn,
And all its fire be turned to fire of scorn.

Scorn only, scorn begot of bitter proof
By keen experience of a trustless heart,
Bears burning in her new-born hand the dart
Wherewith love dies heart-stricken, and the roof
Falls of his palace, and the storied wood
Long woven of many a year with life's whole art
Is rent like any rotten weed apart,
And hardly with reluctant eyes aloof
Cold memory guards one relic scarce exempt
Yet from the fierce corrosion of contempt,
And hardly saved by pity. Woe are we
That once we loved, and love not; but we know
The ghost of love, surviving yet in show,
Where scorn has passed, is vain as grief must be.

O sacred, just, inevitable scorn,
Strong child of righteous judgment, whom with grief
The rent heart bears, and wins not yet relief,
Seeing of its pain so dire a portent born,
Must thou not spare one sheaf of all the corn,
One doit of all the treasure? not one sheaf,
Not one poor doit of all? not one dead leaf
Of all that fell and left behind a thorn?
Is man so strong that one should scorn another?
Is any as God, not made of mortal mother,
That love should turn in him to gall and flame?
Nay: but the true is not the false heart's brother:
Love cannot love disloyalty: the name
That else it wears is love no more, but shame.
A. C. SWINBURNE.

"MANIFOLDING."

THE most ardent defenders of anonymity in journalism will concede two things—the anonymous writer should be debarred from reviewing his own publicly acknowledged work, and he should be forbidden, when he sits in the seat of the critic, from venting a private malice. I should be guilty of a poor pretence indeed if I professed to write this letter with a single eye

to the public welfare; but though my purpose is to redress a private grievance, there may be enough matter of public interest in the statement I have to make to justify my intrusion upon valuable space.

On the appearance of my novel 'Joseph's Coat' an anonymous critic wrote of it in the following terms:—

"It contains, so far as I know, the most complete and moving picture of the cad that we have in this class of literature.....In one or two places Mr. Christie Murray, probably a *nom de plume*, cynically hints that the study is introspective and some of the passages autobiographical."

The reviewer, in pretending not to know my name, disarms all suspicion of malice with the ordinary reader. But I have extorted, and I hold, a written acknowledgment of the authorship of this pretended criticism. It is from the pen of an old colleague of mine, who was in almost daily contact with me for the greater part of three years. Having exposed this gentleman to himself I was willing to let the matter rest; but since the publication of my last book I find myself assailed anew, more guardedly, but with as much virulence as before. Now if my enemy signed his name, or if the publication of his writings were confined to a single journal, I should have less ground of complaint. But he writes anonymously, and his work is "manifolded" for a score of journals about the country, and all over England people who know nothing of either of us accept his statements as the utterances of an honest critic.

If I am permitted to appeal to them through the columns of the *Athenæum*, I am persuaded that the editors of the various journals who accept this gentleman's "copy" will afford me a permanent protection from his malice, and so my mere personal turn will be served. The public issues which lie side by side with the personal are wide and intricate, and I will not presume to venture on them. I know that for the most part the anonymous work of English journalists is as honest as if it were done in the full light of day, but the modern system of "manifolding" for a syndicate of country papers puts into the hands of one man a power so large that it is the obvious duty of provincial editors to recognize the responsibilities which go with it, and I am sure that it will be universally admitted as intolerable that a writer in such a position should be allowed to advertise his own work or hunt down an enemy.

DAVID CHRISTIE MURRAY.

THE ORKNEY SAGA.

Derby House, Eccles, Dec. 26, 1882.

WILL you allow me to call attention to a grievance of a very marked character which students of our early history are suffering from? For many years there has appeared among the announcements of new works to be published in the Rolls Series that of a collection of all the Sagas relating to Britain, which is especially to contain the full text of the Orkney Saga. This work is announced as being jointly prepared by Mr. Vigfusson, of Oxford, and Dr. Dasent, and it needs nothing to make it obvious that it is a work of the first importance.

It is surely a grave scandal that the text, for which Mr. Vigfusson is responsible, has not only been ready for many years, but the sheets have actually been printed off for seven years, and the work is quoted in the prolegomena to the well-known Sturlunga Saga. It has been delayed simply because Dr. Dasent has either not the leisure or the inclination to finish the preface and translation, for which, I believe, a grant of public money has been paid. It is a pity that for such a reason the study of a large period in English history should be rendered virtually impossible for many years. If Dr. Dasent cannot and will not complete his part of the work, by all means let some one else

take in hand, or at least let us have the Icelandic text.

While on the subject of the Rolls Series may I express a very widespread and growing feeling that it is quite time a new and enlarged edition of the 'Codex Diplomaticus' were forthcoming, and that it might very well be published in the Rolls Series? Such a work should hardly be left to one editor, and a committee, comprising some Fellows of the Society of Antiquaries, where the matter has been warmly discussed and approved, might be got together to superintend it. Every extant charter down to the reign of Henry I. at least ought to be incorporated in this new edition.

HENRY H. HOWORTH.

A NEW 'BIOGRAPHIA BRITANNICA.'

Arundel Club, Dec. 25, 1882.

THE prospect that the stigma of not possessing a national biographical dictionary is at length to be removed from us is most gratifying; it is to be hoped only that so necessary and useful a work will not be undertaken without mature consideration. I have read with great interest Mr. Leslie Stephen's brief sketch of his plan, and claim your indulgence for the following remarks concerning it.

In the first place I would ask whether the contemplated work is destined for the million or for students. Is it to be pleasant half-hours with great men, or an exhaustive dictionary of national biography? Should Mr. Leslie Stephen's plan be carried out I fear that the work will prove to be little better than an enlarged and modernized Chalmers's 'Dictionary.' This is surely not what is needed, nor what would turn out a pecuniary success; it would in any case be too voluminous, and consequently too costly, for the general public, and would not satisfy students, or be what it is to be hoped it will be—a complete and thorough repository of national biography.

A remark or two concerning the chief foreign biographical dictionaries may not be out of place. In biography, as in bibliography, the French stand pre-eminent. Passing over, however, the great productions of Bayle, Moreri, Chausépé, Prosper Marchand, &c., which may be deemed out of date, or the numerous and excellent special biographies of statesmen, musicians, poets, Jesuits, medical men, &c., as not to the point, let us pass to more recent or more comprehensive works, among which I should give the preference to the 'Nouvelle Biographie Générale,' edited by Dr. Hoefer, and published by Didot. Mr. Leslie Stephen mentions the 'Biographie Universelle' (Michaud?), a noble publication, although that of Hoefer passes for the more valuable biography; the articles are more thorough and at the same time more concise, and authorities are added to each notice. The 'Biographie Générale' might, then, serve as a model rather than the 'Biographie Universelle,' or the great German work now in course of publication, and of which a word or two later on.

What, now, are the requirements of a work which is to become a monument of national biography—to take its place as an exhaustive and trustworthy source of information upon its subject? The reverse, I fear, of the plan proposed.

1. "Names which are only names" must not be omitted. On the contrary, every man and every woman who has written a book, done a notorious or meritorious deed, or made a mark in any way, must be included. As well might uncommon or seldom used words be excluded from a book purporting to be a complete dictionary of a language. To these obscurer individuals, of whom special biographies do not exist, or the particulars of whose lives are not easily accessible, special attention must be paid; their works or actions must be carefully recorded, and all procurable information concerning them diligently collected. A reviewer—

in your own columns if my memory serves me—recently found fault with that excellent compilation, the 'Bibliotheca Cornubiensis,' because it embraced notices of so many obscure men. This, to my mind, is its great merit, the very advantage which it possesses over other bibliographies, and which renders it truly valuable. We all know where to look for information about a Shakspeare, a Chatham, a Wellington, but where shall we find details of the lives of men who have lived, perhaps, "far from the madding crowd" and written one treatise, one poem, even one sermon? Yet for a student the productions of these minor or forgotten authors may be of more interest than 'Hamlet' or the battle of Waterloo. For some time past I have been collecting and perusing the numerous and very curious treatises on various subjects written by German students and professors of the last century, and have sought in vain for some particulars of the lives of their erudite authors, or information respecting other works from their pens. The 'Allgemeine Deutsche Biographie' appeared, and I eagerly hunted through each part in the hope of meeting with some crumb of fact about the men in whom I was interested. Futile hope! Column after column of the lives of sovereigns, dukes, well-known authors and statesmen, particulars of whose careers and writings are "plenty as blackberries," but no mention whatever, not even the dates of birth and death, of the men whose books and pamphlets were occupying me. It has always been a source of regret with me that, of the numerous "authors in Allibone's dictionary, a large portion are known only by the title-page of some obscure book," and I have frequently wished for a good biographical dictionary to supply the deficiency.

2. Very different should be the treatment of great men—of men whose actions form part of their country's history, whose works have become "household words," or whose lives have been duly recorded. Without reducing the notices of them to the meagre proportions of those in Oettinger's 'Bibliographie Biographique,' I should like to find recorded the dates of their births, achievements, and deaths, an account, as succinct as possible, of their opinions, a complete enumeration in chronological order of their writings, and a full list of authorities. This would avoid retelling what has been already told, would render the work what Mr. Leslie Stephen terms it, a "dictionary," and would prevent its "breaking down under its own weight."

In any case fine writing should be avoided, and information, as Mr. Leslie Stephen justly remarks, be given "in a thoroughly business-like form."

That only such Americans as were British subjects are to be admitted is to be regretted, for the authors, at least, of America are frequently as interesting to an Englishman as those of his own country. Washington Irving, Motley, Emerson, and Longfellow are probably as much read and esteemed here as on the other side of the Atlantic. Although one might have preferred that so grand a work should be a biography of all English-speaking people rather than of Englishmen only, the line must be drawn somewhere, and if the editor decides that it must be drawn at British subjects, we must bow to his decision. In this case I would, however, ask whether her Majesty's colonial subjects—the speakers and writers of our language in Australia, Canada, &c.—in whom we of the mother country feel so much interest, and about whom we experience so much difficulty in obtaining information, might not be admitted. Then would the work be indeed an imperial and national biography!

H. S. ASHBE.

Literary Gossip.

It seems probable, we are glad to say, that the edition of Petrarch's 'Triumpho e Sonetti' (Venice, 1488) which fetched 1,950*l.* at the Sunderland sale last November, on account of the six plates, attributed by some to Filipino Lippi, by some to Botticelli, will become one of the treasures of the British Museum. The Museum library already possesses a copy of the volume with the woodcuts, and the Print Room has a set of the impressions of the copper plates, but the fine state of the plates makes the Sunderland copy a most desirable addition to the national collection. Talking of the Sunderland sale, we may remark that in the Grenville Library there is a copy of the rare Rabelais of 1542 which Mr. Grenville picked up for two guineas and a half. The Sunderland copy fetched 360*l.*! It was, it is understood, purchased for the Duc d'Aumale.

THE Franklin collection of Mr. Henry Stevens, which has been purchased, as we said some time ago, by the Government of the United States, was handed over to Mr. Lowell on Wednesday. The whole collection embraces sixty volumes of manuscripts, mostly large folios, and about 300 volumes of printed books. In printed matter the collection can boast of Franklin's chapter additional to Genesis, his supplement to the *Boston Chronicle*, twenty-seven numbers of 'Poor Richard's Almanack,' a complete set of his 'Pocket Almanack,' eight years of the *Pennsylvania Gazette*, and Franklin's first work on 'Liberty and Necessity,' of which the author printed only one hundred copies, gave three or four away, and destroyed all the rest except one copy annotated by Lyon. Among the numerous MSS. are the celebrated letter to Mr. Strahan and the duplicate copy of the last petition of Congress to the King, signed by Washington and all the members of the Continental Congress, the other copy of which is in the Public Record Office. The volumes of manuscripts are carefully bound, and Mr. Stevens has not only compiled an elaborate slip index, but has prefixed to each document a slip showing the nature of it, and stating whether it has been printed, &c. The manuscripts are by the terms of the Act of Congress to be deposited in the Hall of Records in the State Department at Washington, and the printed books in the Library of Congress.

THE *Oxford Magazine* is the title of a new journal, to be issued on the 24th inst., and to be continued weekly during term time. It will be conducted by members of the University, both graduate and undergraduate. The periodical is intended to "represent every side of Oxford life," and is to be established "as a real and worthy organ of university opinion." It will contain, in addition to numerous general articles, reports of the chief clubs and societies of the University, important Oxford sermons, and all university intelligence.

MR. G. L. GOMME, F.S.A., and Mr. H. B. Wheatley, F.S.A., intend to publish a set of chap-books and folk-lore tracts. The editors propose to reprint in chap-book form, with outline representations of the quaint woodcuts, the earliest editions at present known of these fugitive though not forgotten pieces

of a dead literature. Each tract will be complete in itself, and will have a short prefatory note, giving as much bibliographical and folk-lore information as may be necessary to confirm its value. The subscription for a series of tracts is one guinea. When the first is issued a second will be prepared. Subscribers need only subscribe for a single series, but they will have the option of subscribing for the others as they appear. The following will form the first series, and will be ready early this year: 'The Seven Wise Masters of Rome,' edition printed by Wynkyn de Worde, circa 1505; 'The Antient, True, and Admirable History of Patient Grisell,' a seventeenth century edition; 'The Pleasant History of Thomas Hickathrift,' printed for W. Thackeray; 'The History of Mother Bunch of the West,' a seventeenth century edition; 'The Famous and Remarkable History of Sir Richard Whittington,' a seventeenth century edition. Among those which it is proposed to print in succeeding series will be: 'The Seven Champions of Christendom,' 'The Right Pleasant and Variable History of Fortunatus,' 'Jack and the Giants,' 'Tom Thumb,' 'The Wise Men of Gotham,' 'Guy of Warwick,' 'Bevis of Hamton,' 'Academy of Complements,' and 'Round about our Coal Fire.'

In the new volume of the 'Encyclopædia Britannica' science will have the largest place, including elaborate articles on magnetism (Prof. Chrystal), mechanics (Prof. Tait), mammalia (Prof. Flower), manures (Dr. Völcker), measurement (the Astronomer Royal for Ireland), and history of medicine (Dr. Payne). Among the historical articles Prof. Villari's "Medici" and Mr. Swinburne's "Queen Mary" are prominent. The article on Lorraine was one of the last works of the late Prof. Pauli. Sir R. Temple writes on Mahrattas, Prof. Harnack on Manichæism, and Prof. Kessler on the curious subject of the Mandeans, which he has made specially his own. Dr. Ruge takes up the history of maps; Col. Yule and Mr. Nicholson deal with Sir John Mandeville. Mr. Tylor's "Magic," Prof. McKendrick's "Animal Magnetism," Mr. Boase's "Macedonian Empire," Mr. Symonds's "Machiavelli," and Dr. Robertson Smith's "Mecca" are among the other articles of general interest.

MESSRS. W. H. ALLEN & Co. have in the press a volume of miscellanies by Mr. J. W. Sherer, entitled 'At Home and in India.' Its contents are classified as idyllic, Indian, and social.

THE county of Cumberland has lost one of its worthies in losing Miss Mary Powley, of Langwathby, who died on the 23rd ult., at the age of seventy. In matters of Cumbrian folk-lore and dialect her knowledge was large and accurate; and here her skill in the Danish language helped her, and that poetic spirit which appears in her 'Echoes of Old Cumberland.' She was a frequent contributor to *Notes and Queries*, and some of the ablest papers in the Cumberland and Westmoreland Archaeological Society's *Transactions* are hers.

A book called 'Sandringham, Past and Present,' is in the press. It deals with a considerable extent of the Norfolk coast from Lynn northwards, and should be of interest to Americans, as many of the early

settlers in America came from the district described.

MESSRS. MACMILLAN & Co. will shortly publish in their "Classical Series" an edition of the thirteenth and fourteenth books of Ovid's 'Metamorphoses,' with introduction and notes by Mr. Charles Simmons, M.A. of Balliol College, Oxford, and assistant master at University College School. Among other books about to appear in the same series are:—The Satires of Horace, edited by Prof. Arthur Palmer; the Epistles and 'Ars Poetica' of Horace, edited by Prof. A. S. Wilkins; Cicero, 'Pro Sestio,' edited by the Rev. H. A. Holden, LL.D.; the 'Medea' of Euripides, edited by Mr. A. W. Verrall, M.A.; books xxi.-xxiv. of Homer's 'Odyssey,' edited by Mr. Sidney G. Hamilton, M.A., Fellow of Hertford College, Oxford; the 'Iphigenia in Tauris' of Euripides, edited by Mr. E. B. England, M.A., Lecturer in the Owens College, Manchester; the First Philippic of Demosthenes, edited by the Rev. T. Gwatkin, M.A.; and the Odes of Horace, edited by Mr. T. E. Page, M.A.

WE regret to hear of the death, which occurred on Sunday last, of Mr. George Falkner, a well-known Manchester printer and *littérateur*. He was a frequent contributor to the Manchester press, and was an attached friend of the late John Critchley Prince, rendering much assistance to Dr. Douglas Lithgow in his recently published life and works of Prince. A short time ago Mr. Falkner published 'A Pilgrimage to the Shrine of our Lady of Loreto.'

THE forthcoming number of the *Revue des Études Juives* will contain an important article on Semitic mythology by M. Renan.

THE death is announced of Mr. W. H. Logan, editor of W. Clark's 'Marciano,' a tragedy-comedy acted at Holyrood in 1663, and of the curious 'Pedlar's Pack of Ballads and Songs,' and joint editor with Mr. J. Maidment of the works of Davenant, Crowne, Wilson, Marmion, Lacy, and Tatham, under the title of 'Dramatists of the Restoration.' He also wrote two treatises on banking, his own profession. During the last seven years he was one of the lessees of the Edinburgh Theatre Royal.

THE *Barnsley Times*, the oldest newspaper in that chief seat of the linen trade and centre of the South Yorkshire coal-field, ceased to exist last week. It is succeeded by the *Barnsley Independent*, which takes the line in politics indicated by its title, and will be under the sole direction of Mr. Thomas Frost, who edited its predecessor during the past year.

THE health of Mr. A. Bronson Alcott, who was recently threatened with paralysis, has so much improved that his name has been set down for four lectures at the Summer School of Philosophy in Concord.

AFTER his last lecture at the Harvard Medical School, Dr. Oliver Wendell Holmes was presented with a loving cup, inscribed, "Joy crown thee, love bless thee, God speed thy career." Dr. Holmes expressed his thanks with emotion. Mr. Oliver Wendell Holmes, jun., has just been made a judge of the Supreme Court of Massachusetts by the Governor of that State.

EDDOWES'S *Shrewsbury Journal* has just changed hands, having been purchased by

Messrs. Parker and Smethurst, of Bolton; Mr. Wellsman (C. Mitchell & Co.) effected the transfer. We were mistaken in saying the other day that the *Mark Lane Express* has been sold. The company to which it belongs has, we are informed, no intention of parting with it.

THE death is announced of Dr. Marquardt, the author, along with Becker and Mommensen, of the well-known work on Roman antiquities.

A NEW grammar of the Tosk language of Albania in Greek has been published by Mr. Constantine Christoforides at Constantinople. It will be remembered that the 'Albanesische Studien' of the late Dr. von Halm was largely occupied with the grammar and vocabulary of Tosk. Mr. Christoforides is the author of translations of the New Testament and Psalms in both the Tosk and Gheg languages for the British and Foreign Bible Society.

A POPULAR edition of Miss Zimmern's version of 'The Epic of Kings,' which we noticed the other week, is to be issued.

SCIENCE

Electric Illumination. By Conrad Cooke, James Dredge, M. F. Reilly, S. P. Thompson, and H. Vivarez. Edited by James Dredge. Vol. I. (Offices of *Engineering*.)

THIS is the most ambitious book yet produced on electric lighting. Its five authors have devoted themselves to the collection of precise and business-like information relative both to the appliances at present in use and the history of their invention, the latter subject being fully illustrated by quotations from patents.

The first section is devoted to the general theory of electric currents, including units of measurement, galvanometers for strong currents, the voltaic arc, the laws of the generation of currents by the movement of conductors in the neighbourhood of magnets, and a discussion of the principles of action of the different forms of armature. This part is fairly well done, and we have not noticed any serious errors. The writer appears, however, to hold peculiar views respecting the nature of the electric current; for instead of informing his readers in orthodox fashion that there are always two opposite currents, one of which is conventionally called positive and, therefore, the other negative, he coolly assumes that the positive current is the current, and brings in this assumption to explain certain phenomena in the behaviour of the carbons:—"It is more usual to make the upper the positive carbon. The current being then directed downwards repels the rising gases." There is also a strange confusion between reflection and radiation in the account which is given of the intense brightness of the concavity in the positive carbon. The advantage obtained by placing the two carbons with the axis of one in a line with the edge of the other, so as to render this bright concavity visible from one side, is explained by saying, "The white-hot dome, acting then as a reflector, considerably increases the light projected in any desired azimuth."

In speaking of units the ergten is de-

scribed as being ten ergs, whereas it is really ten to the power of ten, that is, ten thousand million ergs. The paraphrase which is given of a portion of the report of the Units Committee of the British Association contains the mysterious statement, "They considered that it would be highly desirable that one definite fundamental unit should be devised to express the three dimensions by a single term."

In stating the relation between dynamo machines and electro-motors it is too broadly asserted that all dynamos will act as electro-motors when a current is sent through them from without; the fact being that of the two great classes of dynamos—direct current and alternating current machines—the former will and the latter will not so act.

Section II. is devoted to a description of the various forms of magneto and dynamo machines. The size and clearness of the woodcuts and the particularity of the descriptions will give this section a high value for practical men. As regards the origin of the idea of accumulation of intensity by the mutual action of the armature and the fixed electro-magnet, it is shown, by quotations from two patents taken out by Hjorth, of Copenhagen, in 1854 and 1855, that he so far anticipated the nearly simultaneous inventions of Siemens, Wheatstone, and S. A. Varley (about 1866), as to design and construct machines in which there were two sets of field magnets, the one set being of steel permanently magnetized, and the other set electro-magnets actuated by the current in the armature. A supplementary chapter near the end of the book contains a detailed notice of the patent of M. Worms de Romilly, of Paris, of date 1866, in which different forms of armature are described, some of which closely resemble the Gramme and Siemens of modern date.

Section III., which treats of conductors and carbons, gives a great deal of interesting information, much of which has hitherto been very difficult of access.

Section IV. is devoted to electric lamps. It does full justice to Staité and other early inventors, and gives the fullest account we have yet seen of the various lamps now before the public. Sprengel's mercurial pump, as modified by Gimmingham and used for producing vacua in the Swan lamps, is figured and described, and all the leading features of the processes of Swan, Edison, and their compeers are fully set forth.

There is an excellent index, and an appendix containing abstracts (by Mr. Lloyd Wise) of patents relating to electric lighting, coming down to 1872, with a classified list of titles to 1882.

The preface states that "a large proportion of the present work is reproduced from what has already appeared scattered through the pages of *Engineering*; it has, however, been subjected to careful revision, and in many cases to considerable amplification. About one-third, however, besides the abstracts of specifications, appears in these pages for the first time." The second volume is to deal with cost of production and maintenance, photometry, secondary batteries, motive power, and applications of the electric light.

We must congratulate the authors and editor on having performed their task with painstaking thoroughness, and produced

a work which, while fairly satisfactory on points of theory, is eminently clear and full in its information respecting mechanical construction and essential practical details. The book is a thick quarto, printed in bold type, and judiciously illustrated with some 800 excellent woodcuts.

The Intermediate Text-Book of Physical Science.

By F. H. Bowman, D.Sc. (Cassell & Co.)—This book is intended to "enable any one of ordinary capacity to understand the general features of the wonderful discoveries with which physical science has enriched the arts and technical applications of the present century." The selection of topics is good and the style vigorous, but the statements made are not always to be relied on. Considering the author's position as a fellow of various learned societies, and the revision which the work is stated to have received from friends, it is surprising to find such statements as the following: "We measure the effect of any force by the number of pounds which can be raised one foot high in one minute of time. This measure is called the foot-pound, and constitutes the dynamical unit." "Momentum.....increases in arithmetical progression as we increase the velocity or the weight of the body.....The kinetic energy or power to do work, however, rises with geometrical progression." The author means by "arithmetical progression" and "geometrical progression" proportionality to the velocity and proportionality to the square of the velocity. The proof which he attempts of the rate at which kinetic energy increases when the velocity is increased is altogether beside the mark, being really an investigation of the dimensions of the unit of force. There is a similar random use of the terms "strength," "intensity," and "potential" in the explanations relating to electrical currents. Again, opening the chapter on optics and reading a few sentences we find the following: "Since the object is beyond the principal focus of the lens, the image will always be smaller"; the actual fact being that when the object is only a little beyond the principal focus, the image, instead of being smaller, is very much larger than the object. In the chapter on acoustics one of the most conspicuous figures, intended to represent sound waves diverging from a centre, is egregiously wrong. It represents the distances between the crests as rapidly increasing with the onward progress of the undulation, whereas one of the main facts of wave propagation is that this distance, in a uniform medium, remains constant. The best part of the book is the section on astronomy, which has been "revised" (query "rewritten") by a well-known amateur.

Popular Scientific Recreations in Natural Philosophy, Astronomy, Geology, Chemistry, &c. Translated and enlarged from 'Les Récréations Scientifiques' of Gaston Tissandier. (Ward, Lock & Co.)—Science, with just a smack of legerdemain, forms the substance of this work. Its author illustrates the laws of nature by a variety of interesting experiments, capable of being performed for the most part with inexpensive appliances, yet of so telling a character as in many cases to verge on the marvellous. The way in which M. Tissandier introduces his readers to the rudiments of science reminds us of the lectures which used to be delivered at the Polytechnic Institution in its palmy days. We must confess, however, that though the book as a whole is satisfactory, there are certain parts which by no means please us. The chemical section, for example, is open to much improvement; and here and there we meet with downright inaccuracies, as on p. 378, where prussic acid is called "hydro-cyanide of potassium." The figures on p. 427 have got sadly mixed. But notwithstanding a few such slips, the book may be recommended as a rich storehouse of en-

tertainment and instruction. It is profusely illustrated with excellent woodcuts, and is undoubtedly a very attractive gift-book, likely to become a great favourite with lads of scientific tastes.

The Geological Record for 1878. Edited by W. Whitaker, F.G.S., and W. H. Dalton, F.G.S. (Taylor & Francis.)—It is greatly to be regretted that so useful a work of reference as the *Geological Record* should not be issued with some approach to punctuality. The volume just published leaves us at the end of 1878; in other words, it is at least two years behind date. Nevertheless the preparation of such a work is so laborious a task that we are thankful to get it done under any circumstances. It should be remembered that the contributors do not receive payment for their labour, and hence it occasionally happens that the editors find it difficult to secure the necessary materials for the volume. In fact, the *Record* now issued is glaringly imperfect, inasmuch as it contains no reference to papers published on the geology of America and of the Arctic regions! Let us hope for better things in the future.

Stanford's Compendium of Geography and Travel, based on Hellwald's 'Die Erde und ihre Völker.'—Asia. By A. H. Keane. Edited by Sir Richard Temple, Bart. Maps and Illustrations. (Stanford.)—The volume on Asia in Mr. Stanford's 'Compendium of Geography' is quite on a level with the preceding volumes of the series. However much we may regret that Col. Yule, owing to the pressure of other engagements, has been unable to edit this work, as was originally intended, there can be no doubt that the publisher has succeeded in securing in Sir Richard Temple and his able coadjutor, Mr. A. H. Keane, gentlemen fully competent to do justice to the task before them. Herr Hellwald's original work has been translated, expanded, and adapted to the requirements of English readers with singular industry and considerable literary power by Mr. Keane, whilst Sir Richard's editorial supervision can not infrequently be traced in the lucid arrangement of the voluminous materials which had to be dealt with. The share which the latter took in the work may at the same time be looked upon as a guarantee for the correctness of the information on British India, a matter of no small importance when we bear in mind that our Asiatic empire embraces within its limits 270,000,000 souls, or fully one-third of the total population of that continent. Author and editor have succeeded exceedingly well in combining popular treatment with scientific method and accuracy, and he must indeed be a dullard who can rise from a perusal of this instructive work without having gained a tolerably correct idea of the physical features of Asia and the political and social condition of its varied races. The portions relating to Tibet, Afghanistan, and Kashgar are due to a well-known authority; and a word of acknowledgment of the debt due to him should have been inserted in the preface. Excellent use has been made of the work done by recent explorers, foreign no less than English, with one singular exception, namely, that of Baron von Richthofen, whose great work on China is not once referred to, and has evidently not been consulted, and who is mentioned only once in connexion with the extent of the coal-fields. That in a work dealing with so vast a multitude of facts, which had to be gathered from sources not always readily accessible, there should have occurred a few mistakes is only what might be expected. If Mr. Keane states, for instance, that "it is now ascertained beyond a doubt that no less than twice during the historic period the Oxus has oscillated between the Caspian and Aral seas," he can quote very good authorities, although the question is by no means looked upon as settled; but he is undoubtedly mistaken when he describes the Issyk-kul as overflowing intermittently into the Chui. The very reverse is the case, for it is the Chui which discharges

at periods of floods some of its waters through the Kutemaldi into Lake Issyk-kul. A few of the altitudes in Siberia require amendment in accordance with recent spirit levellings, and there are a few other statements made which are open to question; but it seems an invidious task to point out such trifling mistakes where the bulk of the work is of so excellent a nature. The illustrations of the German work are retained, and in addition to them the publisher supplies twelve maps, carefully engraved and coloured, which materially enhance the value of this handsome volume.

Report on the Migration of Birds in the Spring and Autumn of 1881. (West, Newman & Co.)—The abstract of this third report of a committee appointed by the British Association for the Advancement of Science for the purpose of obtaining observations at lighthouses and light-ships on the migration of birds was read at the Southampton meeting in August last. The returns relating to Scotland have been arranged by Mr. J. A. Harvie-Brown; for the east coast of England by the Secretary, Mr. J. Cordeaux; for the west coast by Mr. Kermod; whilst Ireland has been undertaken by Mr. Barrington and Mr. A. G. More. Of the great utility of the plan there can be no doubt, and it is satisfactory to learn that, in spite of extraordinary calls upon the finances for 1882, the Association has nevertheless managed to increase by a trifling amount the previous grant. It is cheering also to note the increased interest which is evidently felt by the light-keepers themselves in filling up the returns on the schedules furnished to them, and both the number and the nature of their reports show distinct progress in their powers of observation. There is no startling novelty in the species of birds observed, for, owing to the general mildness of the season, autumn migrants were less abundant than usual; but the closeness with which they follow the coast-line has been verified in a remarkable degree, and it is clear that an important passage might easily be taking place utterly unknown to an observer a short distance inland. In England the main line of migration, as in previous years, was from east to west, or, at most, from south-east to north-west; but, owing to the unusually high temperature, the circumpolar breeders amongst the *Limicole* and the majority of the *Anatide* returned considerably before the average period. Another feature of the year was the absence of "rushes" of one or more species for several days in succession, the migration having been, on the contrary, unusually prolonged. Of the osprey or fish-hawk, once tolerably abundant in Scotland, but now nearly exterminated by the collector, no less than ten examples were recorded (and too many of them shot) between the Tyne and the Thames. There were two occurrences of Tengmalm's owl, one of the rustic and one of the Lapland bunting, besides Sabine's gulls, fork-tailed petrels, and other minor rarities. The details of the returns do not lend themselves to quotation, but they are full of interest, and not a few of them will furnish some amusement; whilst the powers of divining to what species some of the birds belong will be severely tried in more than one instance. The labour of preparing this Report is great; the grant in aid does not nearly cover the expenses of the committee, the most active members of which are annually out of pocket; and every earnest naturalist should add his modest support to the good work by purchasing this inexpensive pamphlet.

Prodromus of the Zoology of Victoria. Decades V. and VI. By Frederick McCoy, F.R.S. (Melbourne, Ferres; London, Trübner & Co.)—In these two volumes, which have recently been received, both the text and the illustrations are up to the previous standard. Plates of the large Victorian lizard and of two curious frogs, and the characters of some coast sharks, followed by proofs of the identity of the Australian barracouta with the tunny of European and South African waters;

also illustrations of many Polyzoa and of two interesting *Cicade*, are given with the former. Decade VI. contains figures and descriptions of a new species of one of those curious lizards which mimic snakes, and of a small rare poisonous snake unlike any other Australian land species; of the green and gold frog; of that gorgeous fish the aulopus; and of some species of sharks; ending with four plates of Polyzoa. We may be permitted to call attention to an obvious slip in the figure of the tadpole stage of *Ranoidea* [*Hyla*] *aurea*, in which the gill-opening is represented as being on the right side, owing of course to the inadvertence of the artist, who forgot to allow for reversal in printing. A rectification of this error can easily be inserted in the next Decade.

Penzance Natural History and Antiquarian Society, Report and Transactions, 1880-81. (Plymouth, Brendon & Sons.)—It is satisfactory to see that in the forty-second year of its existence this society experiences a renewal of energy which has enabled it to resume the publication of its transactions. Although naturally restricted to local subjects, some of the papers which have been read during the session are of more than average interest. Amongst these may be particularized 'The Bearing of Cornish Names on the History of the County,' by the Vice-President, Mr. T. Cornish; 'Cornish Folklore,' by the Rev. W. S. Lach-Szyrma; 'The Wild Bees [seventy-three species] of the Land's End District,' and 'The Garden Spider,' by Mr. Macquand; and the 'Hepaticæ of West Cornwall,' by Mr. W. Curnow.

Les Alpes au Point de Vue de la Géographie et de la Géologie. Par A. Civiale. (Paris, Rothschild.)—The author of this volume has spent his vacations for ten years in succession in the Alps, engaged in photographic surveys. He presented the results of his labours to the Académie des Sciences, and that learned body considered his beautiful pictures of such good service to students of the physical geography and geology of the Alps as to refer them to a committee for a report. That committee speaks in the highest terms of M. Civiale's performance, and we do not doubt for a moment that if he had chosen to publish the most attractive, if not the whole, of his 41 panoramas and 600 views, thousands to whom the Alps prove a source of undying pleasure would have accepted his gift with gratitude. Unfortunately for himself and the public, M. Civiale has thought fit to write a book and to prepare a large map of Switzerland, the former exceedingly tedious, the latter not without merit, but by no means superior to several other maps of the same region. The book is in reality little more than an explanation of the views at present locked up in the archives of the Academy. It is confessedly based in a large measure upon M. Joanne's guide books, which the author describes as being superior to all similar works in English or German, although the last also occasionally furnished him with some information. The narrative of his peregrination through the Alps is commonplace enough, and page after page might be quoted from it reading somewhat as follows:—"The road always follows the left bank of the Inn, passes beneath the village of Sins, in the valley of Spadla; on reaching the height of the hamlet of Crush the valley of the Una opens on the right bank of the Inn, and through it leads a road over the Surraas pass into Tyrol. Before reaching Remus the road passes on a fine and lofty bridge over the torrent of the Val Siniestra, near the ruins of the castle of Tschaniüf. Val Siniestra communicates with Tyrol over the Fimber pass, 2,605 mètres. Remus is a village of 600 inhabitants, 1,226 mètres above the sea; it is nine kilomètres from Schuls. You pass in succession Saraplana, a small hamlet at the mouth of the Ruinains valley, the hamlet of Strada, and Chaffleur, a hamlet 1,144 mètres above the sea, on the bank of a small torrent." Numerous altitudes are given, but they cannot be

trusted. The Oertler, for instance, is stated in the text to rise "to a height of 3,352 (or, according to the Austrian survey, of 3,385) mètres," while its real height is 3,905 mètres, a number correctly inserted upon the map. Great credit is due to M. Civiale for constructing a photographic apparatus moving on a pivot and capable of adjustment like a theodolite. This ingenious contrivance enabled him to take rounds of bearings, and to obtain a complete panoramic view by means of fourteen pictures exactly fitting to each other. His system of surveying has since been used with considerable advantage in Tunis. We still hope that M. Civiale will see his way to furnishing the public with a liberal selection of his photographs, and if we are to judge of his work by the few specimens embodied in his narrative he may be sure that it will meet with a favourable reception.

ASTRONOMICAL NOTES.

The two principal astronomical events of 1882 were the total eclipse of the sun on the 17th of May and the transit of Venus on the 6th of December. The former was well observed in Egypt by parties sent out from England, France, and Italy. Besides leading to further discoveries respecting the nature of the solar corona, this was especially interesting owing to the detection of a comet just outside the boundary of the corona, which was not visible before or after the eclipse, and may have been absorbed into the sun. The carefully organized expeditions to observe the transit of Venus which were sent out to many different parts of the world at which the observations would be useful to redetermine the sun's parallax and distance by the effect in accelerating or retarding the ingress or egress met, on the whole, with very great success, and though some time must elapse before the final result can be known, there is little doubt that one of great value will be obtained.

To the apparently interminable list of small planets revolving at a mean distance greater than that of Mars and less than that of Jupiter, eleven new members were added last year, raising the whole number to 231; but these eleven, together with the single small planet discovered in 1881, still remain without names.

The comets discovered in 1882 are practically three in number; for the one seen during the total eclipse can scarcely be reckoned amongst the comets, as nothing is or ever can be known about its orbit, and no satisfactory conclusion can be obtained respecting the small comet seen early in October by Dr. Julius Schmidt near the great comet, and apparently in some sense supplementary to it. The three, then, which will be reckoned in any permanent list are: (1.) Wells's comet, discovered at Albany, N.Y., on the 18th of March, which passed its perihelion on the 10th of June, at the small distance from the sun of 0.060 in terms of the earth's mean distance, or about 5,600,000 miles. This comet was visible to the naked eye about the end of May and beginning of June, but (owing in great measure to its position in the heavens) never became conspicuous in these latitudes. (2.) The comet *par excellence* of the year was that discovered by Dr. Gould at Cordoba on the 6th of September, and afterwards independently at the Cape and in Australia and New Zealand. At its perihelion passage on September 17th this comet was seen by many observers in the middle of the day close to the sun, and it was for some weeks afterwards very conspicuous in the early morning. The resemblance of the elements of its orbit to those of the comets which also made close approaches to the sun in 1843 and 1880 led many to surmise that it was the same comet with a rapidly diminishing period, so that it might be expected to return again in the course of a few months and then be finally absorbed into the sun, thus producing, perhaps, an outburst of solar heat which some supposed might be serious and even dangerous. Mr. Neison, however, pointed out

(*Athenæum*, October 28th, p. 567) that the three comets could not be identical, because a great diminution of length of period would necessarily be accompanied by a corresponding decrease of the eccentricity of the orbit. And the latest determination of the comet's path hitherto published has resulted in an elliptic orbit with a period of about 4,070 years. The nearest approach to the sun at the perihelion passage on September 17th was 0.0076 in terms of the earth's mean distance, or only about 700,000 miles from the centre, i.e., 300,000 miles from the solar surface. The spectrum of this comet agreed with that of Wells's in showing for some days the presence of lines produced by vapour of sodium, which no other comet hitherto examined spectroscopically has done, and which is doubtless due to the close proximity to the sun reached by these two comets. The nucleus of the great comet underwent some extraordinary changes, indicating probable separation of parts, and, as already remarked, a smaller comet moving in the same direction was seen near it for a day or two early in October by Dr. Schmidt, of Athens. (3.) Less remarkable than either of these was the telescopic comet discovered by Mr. Barnard, of Nashville, Tennessee, on the 10th of September. This passed its perihelion on the 13th of November at the distance from the sun of 0.95 in terms of the earth's mean distance.

The deaths of men eminent in astronomy which have occurred during 1882 are those of Dr. Robinson, of Armagh, on February 28th; of Prof. Zöllner, of Leipzig, on April 29th; of Prof. Plantamour, of Geneva, on September 7th; of Prof. Strasser, of Kremsmünster, on September 13th; of Prof. Henry Draper, of New York, on November 20th; of Prof. Svanberg, of Upsala, on November 21st; and of Prof. Challis, of Cambridge, on December 3rd.

We have received the *Memoirs* of the Italian Spectroscopical Society for October. It contains Prof. Tacchini's observations of the solar spots at Rome during the third quarter of 1882; a letter from Prof. Spörer, of Potsdam, on the heliographical distribution of solar spots in latitude and its variations from 1861 to 1880; a paper by Dr. Zona, of Palermo, on calculating longitudes by occultations; and some other articles.

GEOGRAPHICAL NOTES.

A GERMAN friend writes:—"It is strange that a naturalist could not be found in England to accompany Mr. Thomson. In Germany we are unable to find a trained naturalist to join Dr. Emin, who is willing to defray all his expenses; but this is not a matter for surprise, for our travellers of experience are not so numerous as with you, besides which, all our young scientific men are followers of Haeckel. They know how to use the microscope and are acquainted with the anatomy of the finest tissues, but they cannot determine plants or animals, and this is just what would be required of them."

Mr. Edward Schieffelin proposes to devote a portion of a large fortune made by mining to the exploration of Alaska. He will begin his researches by ascending the Inku river as far as possible in a steam launch.

The Abbé Casanova has discovered in a back street of Calvi an old house with a coat of arms above its door, showing two stars, an anchor, a compass, a tower with a dove, and a hemisphere, the whole enclosed between exotic plants. Calvi, he says, "is in a state of jubilation; the stones have spoken! and the question of Columbus's birthplace has now been finally set at rest." Unfortunately for the abbé, the fanciful coat of arms described by him does not correspond with the authentic one pictured in Oviedo's *Historia General*, vol. i., and all the arguments advanced by him in favour of Calvi avail nothing against Colon's own words: "siendo yo nacido en Genova."

SOCIETIES.

GEOLOGICAL.—Dec. 20.—Mr. J. W. Hulke, President, in the chair.—Messrs. P. Fowler, A. E. Preston, and R. B. White were elected Fellows. The following communications were read: 'On Generic Characters in the Order Saurpterygia,' by Prof. Owen,—and 'On the Origin of Valley-Lakes, mainly with reference to the Lakes of the Northern Alps,' by the Rev. A. Irving.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 8.—'Modern Pictorial Art,' Mr. H. Blackburn.
—Aristotelian, 7½.—Kant's "Critique of Pure Reason," continued by Mr. H. Pullen.
Tues. Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
Royal Institution, 3.—Light and the Eye, Prof. Tyndall.
Wed. Photographic, 8.
—Anthropological Institute, 8.—'The Probable Region of Man's Evolution,' Mr. W. S. Duncan.
Civil Engineers, 8.—Inaugural Address of the President.
Microscopical, 8.—Anatomy of the Oribatida, Mr. A. D. Michal.
—Society of Arts, 8.—Inhabitants of the Ocean, Prof. H. N. Moseley (Juvenile Lecture).
Thurs. Geological, 8.—Fossil Madreporaria of the Great Oolite of the Counties of Gloucester and Oxford, Mr. R. F. Tones; 'Lower Eocene Section between Reculvers and Herne Bay, and some Modifications in the Classification of the Lower London Tertiaries,' Mr. J. S. Gardner; 'On Mr. Dunn's Notes on the Diamond-fields, South Africa, 1880,' Mr. F. Oates.
Fri. London Institution, 7.—Gas-light, Mr. H. B. Dixon.
—Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
—Mathematical, 8.
—Antiquaries, 8½.—Election of Fellows.
Fri. New Shakespeare, 8.—Textual Difficulties in "Richard II.," Rev. W. A. Harrison.

Science Gossip.

TUESDAY last was the anniversary of the establishment of the Institution of Civil Engineers, it having been founded on the 2nd of January, 1818. According to official returns there are now on the books 1,321 Members, 1,585 Associate Members, 525 Associates, 20 Honorary Members, and 759 Students; together, 4,210.

In reference to a statement, widely circulated during the last fortnight, that he has resigned the curatorship of the Banff Museum, Thomas Edward, the "Banff Naturalist," writes to a local paper that he "simply left," rather than resigned. "I left because I considered myself quite capable of keeping the Banff Museum..... without the interference laterally of a whole host of intermeddlers who knew nothing, or very little, about such things.....Being still loth to quit the old place, and despite the grievances alluded to, I offered—will you believe me?—I offered at the last hour to remain if restored to the position I held, and in which I had the honour and satisfaction of being retained by the then Council, when the collection [formerly held by the Scientific Society] was given to the town, that of curator, having full control of the specimens, as all curators have."

MR. A. LE NEVE FOSTER has in the Trafalgar Collieries of the Forest of Dean successfully carried out an electrical arrangement for the transmission of power. An electric motor is used to drive a pump in the underground workings. A dynamo machine is placed at the surface for generating the current, which is connected with the pump, a distance of 300 yards along the workings. The total vertical lift of the electric pump is 115 feet, while the length of the pipe through which the water is forced is 500 yards.

MR. CHARLES VINCENT WALKER, F.R.S., President of the Society of Telegraph Engineers, is dead, in his seventy-second year. Mr. Walker was one of the earliest workers in electro-telegraphy, and invented for the use of the South-Eastern Railway an electrical train-signalling arrangement, which showed much ingenuity and was of great practical advantage. Mr. Walker made many valuable experiments and observations on the disturbances effected by atmospheric electricity and magnetic earth storms on the currents traversing telegraphic wires. He was elected a Fellow of the Royal Society in 1855.

The death is announced of Prof. Listing, of Göttingen, a veteran physicist.

M. GASTON PLANTÉ has received the gold medal of the Société d'Encouragement, which was awarded at the annual meeting for 1882, for his work on the accumulation of electricity.

FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The TWENTY-FIRST WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

SOCIETY OF BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1s. THOMAS ROBERTS, Secretary.

GROSVENOR GALLERY.—WINTER EXHIBITION.—The WINTER EXHIBITION of the GROSVENOR GALLERY is NOW OPEN, with a Collection of the Works of L. Alma Tadema, R.A., and the Landscapes of the late Cecil Lawson.—Admission, 1s.; Season Tickets, 5s.

SURREY SCENERY.—This Beautiful Series of Sketches and Drawings made by Mr. Sutton Palmer is NOW ON VIEW at Messrs. Dowdell & Co., 135, New Bond Street, two doors from the Grosvenor Gallery.—Admission Free.

DORR'S GREAT WORKS.—'CHRIST LEAVING THE PHARISEUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORR GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

The History of Fashion in France. From the French of M. A. Challamel. By Mrs. Cashel Hoey and Mr. John Lillie. (Sampson Low & Co.)

THIS extremely attractive volume is full of antiquarian matter and pretty pictures of costumes from the Gallo-Roman period to the present day. It would have been better had the author illustrated the subject more fully and added cuts of details, such as jewels, combs, and parasols. These details are, however, beyond the scope of the letterpress, which treats only incidentally of minor articles, and gives but a few lines to the use of them. It is not usually known that the long walking-sticks used by ladies in the time of the Convention and later French Revolution generally were employed by the Frankish women and their sisters of the Carolingian period. The subjects of King Robert I. strutted about with sticks of apple wood, much as the damsels of 1883 carry long canes headed with lapis-lazuli or agate. Full of anecdote as the book is, terse and clear as its memoranda are, it loses not a little of its usefulness through lack of an index. Thus we read that in 1875 the manufacture of false hair amounted to 130,000 kilogrammes, and was insufficient to the demand. "The street sweepings of hair," says M. Challamel, "collected by the scavengers, were used for making luxuriant tresses of all lengths and all shades" of colour. But there is no reference to earlier notices of the wearing of false hair, although the subject is repeatedly mentioned and highly curious. In the eleventh century male wearers of long hair were excluded from church during their lives and denied prayers for their souls after death. We may take exception to some of the definitions used here. "Surcoat" was surely not derived from the German *curcoat*. Sometimes the descriptions are loose, as when the surcoat is described thus, "as wide behind as in front, and was hollowed out at the sides. It reached below the hips, where it was attached to a very long skirt." This leaves doubt if the English term "sideless cote-hardie," which is affected by modern writers, would not have been better than the very vague "surcoat," which, as the context shows, embraces several garments. Again, serge, it is said, was "woven of wool and occasionally mixed with thread." What thread is not stated.

To illustrate the anecdotic character of this book let us take the following from p. 18, on a curious custom:—

"A Roman fashion, borrowed from the Egyptians, prescribed that slaves should carry in silver

and golden nets the amber and crystal balls used by their mistresses. With what grace and skill did these noble ladies twist and press the crystal balls in their fingers at a public fête, or at the circus or theatre! They subdued by this means the excessive warmth of their hands, and secured a constant coolness. When the crystal ball became heated it was succeeded by one of amber, which as it warmed gave forth a most delightful odour."

Of course there is an obvious error here. The odour emitted by amber pure and simple is but small, and not excessively delightful. The balls were analogous to the pomanders of the sixteenth and later centuries, and perhaps comprised ambergris.

The conclusion people of taste must come to when they have diligently read these pages and studied the pretty pictures is that ladies from Roman days down to the time of Francis I. were attired with taste and grace. When the influence of the Italian art of the false Renaissance as it existed in the beginning of the sixteenth century predominated under the patronage of Francis there was an end of true grace; mere splendour of materials and outrageous cost took the place of beauty and elegance. The hoop, corset, high heel, buckle, belt, and feather ruled thenceforth. Of course every artist knows this; but ladies may as well learn it from M. Challengel.

ROYAL ACADEMY.—WINTER EXHIBITION. (First Notice.)

THIS, the fourteenth of the winter exhibitions, is especially important because, besides the Rossettis and some fine old masters' pictures, it affords a comprehensive view of the multifarious art of John Linnell. He was not only a landscape painter proper, but also a painter of landscapes with figures and an engraver in line and mezzotint. There is no specimen of his modelling, though he sometimes modelled. In 1810 he backed himself to compete against Thomas Wyon the younger for a medal in the Academy Life School; Linnell won the prize by modelling in relief a back view of Sam Strouger, the renowned porter at Somerset House.

Some charming studies of landscape will be found on a screen in Gallery II. In Gallery I, besides a score of landscapes pure and simple, hangs that marvellous technical achievement the *Portrait of Rev. John Martin* (No. 36). We do not find an impression from the fine plate engraved by Linnell after this picture, which is one of the masterpieces of pure drawing. The *Case of Nine Miniatures* (102) contains the *Portrait of William Blake* (7), the authentic and happy likeness which a lover of Blake's genius aptly described as the portrait of a "cherub grown old." It is pleasant to see in Gallery I. Linnell's *Removing Timber in Autumn* (26), which is dated 1808, and possesses qualities promising much that was to follow.

It is a pity that neither the pictures by Linnell nor those by Rossetti in Gallery V. are arranged in chronological order. Such an arrangement would have been feasible as the lighting of the sides of the galleries respectively is almost equal; it would have shown the progress of the artist, and his varied moods of invention and modes of technique would have illustrated and explained each other in natural order. The rule of chronological sequence is the most instructive that can be adopted in large gatherings of this nature, while, from a decorative point of view, it is hard to see how discord would arise in so hanging the works of any artist whose development was regular. Even when there was no regularity,

no progress, but rather decay, the fact would be worth discovering.

The first in order of time and one of the most interesting is *Removing Timber in Autumn* (26). It is dated 1808, and contains a portrait of Mulready's father, the *ci-devant* leather breeches maker of Ennis. In 1809 it won a premium of fifty guineas offered by the directors of the British Institution for the best landscape sent to their gallery. Linnell's only competitor was J. J. Chalon, who was four years older than himself, and a landscape painter whom it was a distinction to defeat. It is significant of the state of knowledge of art at the time that the prize work went back to the artist unsold, and remains an heirloom with the family. It is a solid and learned picture, and a marvellous production for a boy of sixteen. It seems to have been painted at No. 30, Francis Street, Tottenham Court Road, where Mulready had a studio and produced the well-known 'Returning from the Ale-house,' now in the National Gallery. Wilkie's diary mentions the contest with J. J. Chalon as resulting in a prize to "Master Linnell with a landscape."

The histories of pictures are often valuable, and our notices of former winter exhibitions here have comprised some curiosities in this way. Two new examples present themselves now. The *Portraits of Two Venetian Gentlemen* (198), the work of Giovanni Bellini and Giorgione, which is said by an inscription on the back to represent "Beazzano et Navagero poetes," with the name of Giorgione only, is not only important because the painters worked together, but because the picture belonged to Paul Delaroche, at whose sale it was bought for a comparatively small sum for the National Gallery of Ireland. The student will not fail to appreciate the splendour of the mantle of cloth of gold worn by the elder gentleman, which is characteristic of Giorgione. The grand freedom of touch shown in this figure, the skill displayed in the face, and the way in which the artist's hand has lingered over the modelling of the mantle, the "plumpness" of the contours of which shows that it is lined with fur, are triumphs of technical art. It is instructive to compare this figure with the study for the 'San Liberale' of Giorgione, which, having belonged to Mariette, B. West, and S. Rogers, is now No. 269 in the National Gallery. The pure, complete, and half-sculpturesque draughtsmanship of the younger figure, the delineation of which is fine and finished without being the least hard, is due to the culminating, if not the highest period of Giovanni's powers. It has none of the harshness of Bellini's earlier Mantegnesque mode, nor even the sharp thinness and brown shadows of the 'Madonna and Child,' No. 280 in the National Gallery, a later work than the last. As in a fresco, the white light still shines from the ground through the delicate yet sufficiently solid pigments; each technical element reminds us of Antonello, and though the half-tints are much greyer and the carnations less brown, this face is worthy of close comparison with the 'Loredano' of the National Gallery. The *Portrait of Sir Edmund Verney* (203) is a capital Van Dyck, and represents the king's standard-bearer, who raised the royal banner at Nottingham, and was killed while defending it at Edgehill. Since his death the portrait has been associated with the long walking staff of the knight, a personal relic which accompanied this picture to the National Portrait Exhibition in 1866. It is not here now.

Even in the pictures by old and deceased British painters chronological order would have been of more use than the decorative. It would have brought to the front the fine Giorgione and Bellini to which we have just referred, and, of important works, probably given the second place to the charmingly spiritual group of little figures, belonging to Lord Wenlock, ascribed to Fra Bartolommeo, and entitled *Meeting of St. Francis and St. Dominic* (178). This work was at the British Institution in 1853,

at Leeds in 1868, and seems to be a study made in the workshop of the master, possibly for the two figures of the saints embracing in the background of the famous 'Virgin, Child, and Four Saints' in St. Mark's, Florence. Beautiful and spirited as it is, it lacks the mastery and sculpturesque firmness of Baccio's art. The arrangement of the pictures in Gallery III is confined to separating the old masters' pictures from English pictures of the last and present centuries. Nor is the order of time followed in the adjoining Gallery IV., which is devoted to Low Country pictures and English works in distinct groups. Gallery V. and the greater portion of Gallery VI. are devoted to the chief paintings and drawings of Dante G. Rossetti, the youngest and least generally known painter to whom the Academy has appropriated part of its exhibiting space. Linnell, who died at nearly double his age, and Rossetti are the only "outsiders" so honoured by the R.A.s. In the ordering of Rossetti's pictures we should have desired chronological arrangement much stricter than that adopted, which, however, is useful so far as it goes.

How little Rossetti allowed the world to know of his art may readily be guessed when we say that three small pictures in this gallery and one other which we hope to see in the supplementary gathering of his works now preparing by the Burlington Club are all he at any time allowed to be seen in public exhibitions. The *Altarpiece of Llandaff Cathedral* (296), a splendid triptych, and *Dante's Dream* (318) can hardly be considered exceptions to this remark. The latter was but recently bought by the Corporation of Liverpool. The three pictures publicly exhibited command our attention because they are in every sense of primary importance in respect to the origin and development of the painter's genius. *The Girlhood of Mary Virgin* (286) is not only the first of his paintings that was exhibited, but literally the first subject picture by Rossetti, and a wonderful work under any circumstances. It was painted in 1848-9, completed in 1849, and in that year comprised in the "Free Exhibition of Modern Art" at Hyde Park Corner. See *Athen.* May 20th last, p. 644, for an account of it. In 1849 it made a great impression on students, if not on the public, and in fact it was probably the most original work of art which had appeared in this country since Blake's time. It heralded an epoch. When we consider the refinement and peculiar spirituality of the subject, and also that Rossetti's art owed nothing to ancient painting, about which, in fact, he knew little, and when we recollect that his fame is not at all indebted to engraving—an auxiliary which has extended a thousandfold the influence of every other modern master—we cannot fail to look with extraordinary interest at 'The Girlhood of Mary Virgin,' small, dry, and even somewhat jejune though it be, and more like a small fresco than a work in oil. It is, except in its most important features, defective in technical respects, and here and there may be detected signs of impatience and weariness. Symptoms of this are to be traced in several of these canvases, and have given occasion to carping criticisms, which are common precisely because they are so easy of manufacture. Many excellent people are impatient of new impressions, slow to sympathize with unaccustomed pathos, and afraid of novelty. No doubt, too, many are prejudiced against the artist because in his lifetime he steadily refused to appeal to what was to him a foreign and untried world. It must be admitted that such specimens of popular criticism as reached his studio were scarcely calculated to encourage him to appeal to people not accustomed to such work as he proposed to paint and did paint.

Compared with its neighbours, full of gorgeous colour, illumination, and passion, 'The Girlhood of Mary Virgin' is sober to austerity, shadowless, and little marked by emotion. The Virgin

and St. Anne sit side by side at an embroidery frame, while before them stands a little angel, with deep rose-coloured wings, who tends the symbolic lily with childlike seriousness. It was almost inevitable, in a mind like Rossetti's, that his first picture should abound in symbols. Among these are to be reckoned the balcony with an overhanging vine, the crosses of the trellis, the half-drawn grey curtain behind the women, the lily, the wide view of a soft landscape, the symmetrically disposed trees of elegant outlines, the ruin (representing the older Dispensation) on a hillock, the verdant grass and foliage, and the mysteriously opalescent atmosphere that subdues all the tints, and veils the far margin of the white lake, the cloudless firmament, and the nearer land. "Tot dolores, tot gaudia," is inscribed above a seven-throned brier and a seven-leaved palm branch, prefiguring the cross, which lie saltire-wise on the floor. The pierced parapet of the balcony—which, by the way, is but an indifferent bit of architecture—embodies more symbols. Of such direct aids to expression Rossetti soon took leave; indeed, *Ecce Ancilla Domini!* (288) his second picture, is the last in which they are found. Of more recondite emblems nearly all his designs contain plenty. They were essential to him, and, like the burden in a piece of music, underlay every manifestation of his intellect.

In looking at 'The Girlhood of Mary Virgin,' we must recollect that in 1848-9 the painter had, as we have said, little knowledge of ancient art, and, whatever might be his aim and that of the P.-R.B., he was little disposed to take the painters before Raphael as authorities for motives in design. The same independence showed itself in his technique. This picture and its immediate successors are no more like Fra Angelicos or Lippis than the works which Mr. Millais produced in 1848-9. The original inspiration of Rossetti appears here in its primary state. It is best seen in the tall nun-like figure of St. Anne and in the Virgin's face. Hers is a brooding expression, full of sorrow, and of an innocent, but not ignorant courage. There is evident prevision of pain to come. There is purpose, too, in the design of the little angel, whose red wings, reaching from head to foot, form an ominous vesica-shaped framework for his figure, the significance of which accords with his expression. His face deserves attention, because its expression is minatory and at the same time full of awe. Technically speaking, it would be hard for the faces of the women to be finer or more finished; while the firmness of the drawing and modelling of St. Anne's hands is exquisite and worthy of their designing. The impatience of technical difficulties to which we have already referred as apparent in some of Rossetti's pictures, and never seen in his poetry, occurs in the incomplete left hand of the Virgin and elsewhere. This picture has also a personal interest: the St. Anne is a faithful likeness of the painter's mother; the features, expression, and air of the Virgin are derived from his younger sister, the distinguished poet. The angel was painted, we believe, from a younger sister of the late Walter H. Deverell, a fine artist, who died before his remarkable powers had come to maturity.

Between the 'Girlhood of Mary Virgin' and the more developed 'Ecce Ancilla Domini!' hangs an unfinished picture called *Found* (287). It has been placed there because the mass of white furnished by the large part of its uncovered canvas would have been destructive if hung between any other pictures than the two earliest, one of which is, in effect, an intensely lovely study in pure white, while the soft, pale-grey tones and white of the other are quite fresco-like. 'Found,' although dated 1882, is really much older, although considerably later than the two Pre-Raphaelite pictures proper. The painter seems to have taken it up again in 1882, but he had long before passed the phase of which it is an example. It should, perhaps, have been

placed among the drawings. We shall refer to it in proper order.

The first phase of Rossetti's genius culminated in the 'Ecce Ancilla Domini!' which is dated 1850, but reflects the motives of the preceding year. How rapid were the changes in the designer's mind may be seen by those who turn from this picture to Mr. Coventry Patmore's *Parable of Love* (330), a beautiful pen drawing, which, by the way, comprises a portrait of Mr. Woolner, and was produced in 1849. From this the visitor may pass to Mr. Boyce's pen drawing (342), with the motto:—

To caper nimbly in a lady's chamber
To the lascivious pleasing of a lute.

This embodies the original motive of the splendidly coloured *Lucrezia Borgia* (345), a drawing belonging to Mr. Rae. It is due to 1849 or 1850, and immediately precedes Mr. Stephens's contribution, the powerful *Hesterna Rosa* (334), dated 1850, in which there is something of a likeness of the owner. Of this drawing there is at least one version in colour, produced long afterwards. From these examples the visitor might conveniently pass to the numerous pictures in water colour. The subjects are Scriptural and romantic and chivalric legends, the latter two of which, if they did not mislead it entirely, at least delayed the progress of one of the most powerful intellects known in art. Some of Rossetti's greatest designs, e.g., Miss Heaton's *Bethlehem Gate* (292) and Mr. Leathart's *Paolo and Francesca* (291), belong to this stage in his career.

It has been said, and we think truly, that with 'Hesterna Rosa' culminated the art of Rossetti in its second stage. Examples of his romantic pictures are to be found in Mr. Leyland's *The Loving Cup* (299), *The Blue Bower* (303), *The Damozel of the Sanct Grail* (311), and *How they Met Themselves* (329), a superb conception, intermediate between the second and the romantic periods, and dated 1850. The termination of the romantic period is not definable because it overlaps the mode which succeeded it.

The line between the first and second stages may be sharply drawn after 'Ecce Ancilla Domini!' to which, as the proper sequel of 'The Girlhood of Mary Virgin,' we now return. The simplicity of the technical mode in which these pictures were painted more than thirty years ago has ensured their preservation without spot, crack, or change of any kind. This is a noteworthy fact, and it is also significant that the contemporaneous works of Mr. Millais are equally well preserved. The pure white of 'Ecce Ancilla Domini!' has in no degree become yellow; the soft bright blue of the curtain behind the figure, and the brilliant carnations of both figures, are exactly as when they left the easel in the dingy room of No. 7, Cleveland Street, where they were painted. There is more passion in the design before us than Fra Angelico imparted to his lovely picture of the same name, with which readers of 'Modern Painters' are familiar. In Rossetti's 'Annunciation' the point of time is not quite identical with that of the Florentine master. The graceful and gentle angel of the latter bows before the seated Virgin; in the picture before us Gabriel, a stately, masculine, and somewhat austere figure, with dark auburn hair, ruddy carnations, and voluminous white robes, stands, or rather floats, above the floor, the surface of which reflects the pale golden flames about his feet. In the act of salutation he delivers his message and the lily which is the emblem of the Virgin. The design of the Virgin's face and figure shows how great was the step taken by the artist when he produced this work. The growth of his imagination is proved by the intense pathos of the girlish countenance, about which the aureole seems to have but just begun to shine, and is seen in the flood of morning light filling the bare white chamber opening to the east. A low pallet is close to the wall and covered with white linen. Mary

has been aroused by the coming of the archangel, who, unlike Holbein's and Dürer's demonstrative messengers, speaks gently and floats silently to the side of the couch while Mary, newly risen to a sitting posture, half shrinks away and half leans against the wall, and rests the weight of her body with both hands on the pallet. The brooding expression of her eyes is dashed with a wistful, somewhat mournful emotion, unmixed with fear, which raises their lids and dilates their dark irises. White drapery, painted with the utmost delicacy and precision, and reminding us of fine sculptor's work in marble, envelopes her form from the shrinking shoulders to the up-drawn feet. Signs of the weariness and impatience to which we have before alluded may be noticed in the slight disproportions of the angelic figure, the imperfect painting of the left hand, and the defective keeping of the face and right arm. Strong artistic emphasizing of the poetic elements of the design is distinctly marked in the exquisite finish and perfect draughtsmanship of the faces and the flames about Gabriel's feet; and the whole picture is remarkable for a wise suppression of elements that are merely accidental.

THE MARQUIS OF BUTE'S PICTURES AT BETHNAL GREEN.

(Second and Concluding Notice.)

By Metsu is a 'Woman feeding a Dog at a Cottage Door.' The touch is unusually hard and massive, and this remarkable work resembles those of Frank Hals and D. Teniers the Younger: the details of pots and pans would not shame this Teniers for precision; the wall is worthy of a Van Ostade. The artist aimed at delineating sunlight in a very unscientific manner, without warmth, but with blackish shadows having sharply defined outlines. D. Teniers the Younger is finely represented here by two celebrated pictures. One, called 'Card Players,' is most luminous. The harmony of tone is perfect, and the finish wonderful. 'Robbers plundering a Farmhouse,' an interior, displays a rustic on his knees in his shirtsleeves before a brigand, while a woman rushes forward with a bag of money as a ransom. This picture, which is well known from the engraving by Tardieu, is remarkable for the spirit and variety of its incidents. Technically speaking, it is to be grouped with 'Boors Regaling,' No. 158 in the National Gallery, but it is more mechanical and mannered. By D. Teniers the Elder is the large 'Landscape with Figures Carousing,' distinguished by its cool light, blue sky, and very brown shadows. It is the counterpart of the 'Rocky Landscape,' No. 949 in the National Gallery, and 'The Conversation,' No. 950, which belong to the Wynn Ellis Gift. A little picture by Bega should not be overlooked by students of the progress of Dutch art. A capital example by C. Dusart illustrates the second rank of Dutch genre painting in the Van Ostade manner. It is called 'Boors Drinking.' Winkenbooms's 'Dutch Merry-making' is a perfect instance of its kind. There is plenty of animation in the clumsy figures. The technique is imperfect. Le Duc's 'Guard Room' is a solid and accomplished epitome of an interesting phase of art. Maas's two portraits are of high interest as showing that artist at work on life-size faces with great success. By Paul Bril is a capital landscape with figures, valuable as illustrating his manner, and worth comparing with the work of R. Savery and Griffier (see their pictures here).

Terburg's 'Portrait of a Gentleman' and 'Portrait of a Lady' are small whole-length standing figures, which we should like to see alongside Sir W. Abdy's 'Burgomaster' (R.A. 1881, No. 80). They are precious specimens of characterization and sober, fine painting. One of the most famous pictures in this collection is the characteristic De Hoogh, called 'The Disputat Reckoning.' It is dated 1658, the year of the luminous 'Courtyard of a Dutch House,' No. 835 in the National Gallery (Peel Collection), and represents the interior of a large chamber

paved with squares of black and white marble; the light of a window is screened by a brown curtain hanging from a rod in the middle of the chamber. The pavement has been painted with rare zeal and zest. Mr. Tadema himself could not do it better. The tone, soft illumination, and homogeneous effect of this picture are in De Hoogh's best style. The figures show his weakness in design, and are almost entirely without animation. Some parts remind us of Ver Meer rather than De Hoogh. In spite of its reputation, this picture is not nearly equal to the examples in the National Gallery and the Louvre. A gem in its way is the best Slingelandt known to us, here called 'Woman scouring a Pan.' It is sharper, firmer, and crisper in touch, more solid in its impasto, more animated in design, and more sparkling in tone than Slingelandt's paintings commonly are. The subject was several times in his hands. 'A Girl with Fruit' is attributed to Van Dyck, but it is more like a very animated portrait by Old Stone, painted with a frank, soft, and learned touch. There is much animation and brightness of colour. 'The Painter's Son' bears Rembrandt's name, and probably it is an old copy, but it has been terribly repainted. Several fine Cuypps atone for the presence of these questionable pictures. 'Cattle Drinking' in a warm landscape is full of repose and peace. The tones of the mist are extremely tender. A 'Landscape with Cattle' exhibits one of Cuypp's favourite compositions. The picture at Dulwich should be compared with it. The cows are reposing in a compact group on a hillock, and near them stand a black horse and a boy dressed in black and leaning on a crook or spud. The sweetness of the landscape is irresistible, thanks to the evening effect on the placid water in the middle and the darkening hillside on our left. A picture more curious than beautiful is Cuypp's life-size portrait of himself as 'Orpheus with the Kine,' surrounded by stupid-looking cows, a goat, horse, cat, dog, and hare. The painter forms the centre of an awkward composition, which is not improved by the figures of elephants, tigers, and such like creatures on a river cliff in the mid-distance. Apart from the youthful look of the painter, the brownness of the tones and the crude conception of this work prove that it is an early production. The finest Cuypp here is one of his masterpieces, the 'Morning Landscape, with a River,' or 'View of Vise-on-the-Maes,' near Maestricht, which was No. 102 in the Academy, 1870. Every one will admire the trees in the foreground, the softly shining river, and the little town embowered in foliage on the further bank of the stream, beyond which lies a range of low hills.

Among the most brilliant pictures is a warm, clear, richly tinted 'View in Holland,' which reminds us of Dupré. It is the work of Van der Heyde and A. and W. Van de Velde. 'A View of a Dutch Town,' by Van der Heyde, with figures by A. Van de Velde, is equally rich and soft, but unusually dark in tone. 'A Landscape with Figures' is by Hobbema and (the figures) Storck. The mid-distance is fine and luminous, and the masses of dark foliage are unusually highly finished for Hobbema. By W. Van de Velde is an energetic and elaborate dark-toned representation of the 'Battle of Solebay,' with a ship on fire, during a fresh breeze. Of Berchem there is a fine example, a solid, beautifully finished 'Winter Scene.' The expression of the wintry sky proves the pathetic power of the artist to have been greater than is generally admitted. There are two other capital Berchens here. The fine drawing of the trees and the wooden bridge near them and the firmness of touch shown in them are not common in Berchem's art. The best ice piece is Van der Neer's 'Winter Scene in Holland' in a moonlit twilight, with figures skating on a smooth river; a town and a windmill are on the further shore. They harmonize exquisitely with the olive silver of the shining ice and the warm

palloors of the sky. The grading of the atmosphere and of the solid elements of this picture makes it equal to the best Cuypps of the same subject. There is a second example by the same hand, representing a 'Town on Fire' by moonlight and near the bank of a river, which, despite its finished surface and elaborate details, shows that the artist was not equal to the task of delineating nature under an unaccustomed aspect. In such works as these we see the limited powers of the scholars of the old masters. Although conflagrations were rather frequent subjects with Dutch artists, and Van Heil, Hondius, and Van der Heyde equalled, or closely approached, the level of Van der Neer in such matters, they did not see things as Turner taught us to see them in respect to the local colouring of artificial light and its shadows. Effective and even pathetic as this work is, it is monochromatic, falsely toned, and blackish. It is useful to remark the failures of old painters when accepted conventions are not in their favour. The Dutchmen had plenty of opportunities for studying conflagrations, but their scientific knowledge of artificial light was next to none. Close observation helped some of them in respect to daylight and sunlight, yet, of course, even in these their conventions were exacting.

By Steenwyck is an 'Interior of a Church' of Perpendicular architecture, as seen down the nave, looking east, with an elaborate screen. The effect is rather cold, but the execution solid as an ivory carving. Another Steenwyck is intensely strong in its contrasted light and shadow. It gives the interior of an apsidal chapel with red light concentrated on the altar and reflected in golden lustre on the vault. It is beautifully drawn, and merits a better place on the walls. A good Neefs hangs near. Close to the last are two excellent Elzheimers, ovals, one of which represents the 'Flight into Egypt,' Joseph carrying a torch and leading the ass laden with the Virgin and Child. 'The Adoration of the Shepherds,' by the same, has very high merit. Dr. Waagen mentioned a 'Return of Jacob to Canaan' in this collection as an unusually large Elzheimer. We did not notice it at Bethnal Green, but the confusion of the labels and the bad hanging of some of the pictures, to say nothing of the darkness pervading London, would justify greater errors than overlooking noteworthy specimens in a large gallery without a catalogue.

We conclude with running comments in order to recommend generally Rubens's life-size 'Portraits of his Wife and Son, with Fruit by Snyders.' The boy is charming, but the handling is loose. It was engraved by Earlom. A sketch of the loosest kind represents Rubens's powerful conception of 'The Wise Men's Offering.' There are two other sketches by the same. Two very interesting little pictures by O. Van Veen, Rubens's master, depict scenes from Ariosto with many little figures under arcades, on which gold has been freely employed; they combine finish like Brueghel's with great force of colour and tone and considerable elegance. Snyders's 'Boar Hunt' is a magnificent example on a large scale of a famous composition, full of energy and very rich in colour. By S. Rosa we have 'Jason and the Dragon,' a superb design, full of grim energy and masterly pathos in its chiaroscuro. Near these are pictures by F. Mieris, De Pape, Jan Verkolle, Du Jardin, Van Goyen, Breenberg, Mignon, Rottenhammer, W. Mieris (?), G. Dou ('An Old Man with a White Beard reading'), Lingelbach, Reynolds, Gainsborough, Jervas, and others. Among these are life-size whole-length portraits of the ministers Lords Bute and Liverpool, and others representing the Countess of Bute, Lady M. W. Montagu, Martha Blount, and the first Marquis of Bute.

The thanks of the public are due to the present marquis, who has so generously lent his treasures for public use.

Finz-Art Gossip.

MR. MILLAIS will probably be represented at the next Royal Academy exhibition by one, if not two, subject pictures, with which he has made considerable progress. In addition the artist will send to Burlington House an admirable life-size, three-quarters-length figure of Mr. Hook, standing, and holding a palette; on his thumb, with a sheaf of brushes in his hand. He is dressed in a brown velvet coat. The face is nearly in full view and inclined downwards; the eyes look along their level, as if at us. This happy likeness has the charm of Mr. Millais's best art, and is a fine example of rich colouring, breadth, and richness of tone. A portrait of a boy in white, and another figure of a little girl with crisp yellow ringlets enclosed by her bonnet and surrounding apple-like cheeks, are already nearly finished. The latter was painted from the model of 'Pomona.'

MANY of Mr. F. Madox Brown's friends, who have heard that he has been ill, will be glad to learn that he is better and hopes to be able shortly to resume work at the Town Hall, Manchester.

THANKS to the energy of Sir Frederic Leighton, the gathering of Rossetti's pictures in the Royal Academy exhibition has been rearranged. The screens which impeded the view of the paintings and hindered the movements of the visitors have been taken away, with the exception of the small screen on which hangs Mr. Watts's portrait of Rossetti. This clearance allows the public to see the works without difficulty, and some of the more important works are better displayed at Burlington House than they ever were before; for instance, the noble 'Dante's Dream' from Liverpool, which is Rossetti's masterpiece in that style of painting. Many of the pictures have been taken from Gallery V. and hung on the walls in Gallery VI., thus allowing more room to those left in Gallery V. and bringing them into more favourable positions. The drawings which occupied the screens are now placed on a partition which divides Gallery V. into unequal parts. These fine examples are all well seen. The P.R.A. deserves the warmest thanks for his care, tact, and generous devotion of time to the proper display of his brother artist's masterpieces.

THE Belt trial shows how small, after all, has been the diffusion of artistic knowledge among us. Both judge and jury showed complete misapprehension of the value of artistic evidence. The R.A.s who gave their testimony went into the witness-box simply because they had been subpoenaed; they had had no communication with the defendant's solicitors, and formed their opinions for themselves. It is little less than scandalous that distinguished men like Sir F. Leighton and Mr. Armstead cannot give their opinion on works of sculpture without being accused of all sorts of bad motives. It is almost needless to add that Aristotle never wrote the nonsense attributed to him by Baron Huddleston.

MESSRS. GRAVES & Co. are about to publish by subscription, in twenty-five parts of four plates each, a collection of the most celebrated works of George Morland, engraved by various artists. Morland exhibited at the Royal Academy, 1773-1804, thirty-eight pictures; with the Society of Artists, Spring Gardens, 1771-1791, thirty-four pictures; with the Free Society of Artists, 1775-1782, thirty-four pictures.

MR. THOMAS NORTH, the well-known campanologist, has nearly finished his 'Bells of Bedfordshire.' The work will be published during the coming spring by Mr. Elliot Stock.

THE Royal Academy of Art at Berlin has decided that the next exhibition of works by Prussian and foreign artists shall be held during May and June next at the Polytechnic School of Charlottenburg, near Berlin.

THE death is announced of Prof. B. Afinger, a well-known German sculptor, who owed most of his success to Rauch. His first work of note was a statuette of Rachel the tragedian. He was the successful competitor in 1862 for the monument of Arndt, erected at Bonn in 1865. One of his last works was a bust of Prof. Virchow.

MUSIC

THE COMING SEASON.

At the commencement of a new year such information as is already to hand respecting the arrangements of the leading musical institutions of the metropolis may be acceptable to our readers. We are now experiencing the effects of a reaction following upon a period of unprecedented enterprise and activity, and it is inevitable that the season of 1883 will compare unfavourably in significance with its predecessor. It will not, however, be wholly without features of interest, and in the absence of the excitement and turmoil which characterized last season every event of note will receive the attention it deserves.

Mr. Carl Rosa's season of English opera at Drury Lane, commencing on Easter Monday, will be of exceptional importance, as it will probably include the production of two new operas by English composers, namely, 'Columba,' by Mr. A. C. Mackenzie, and an opera on the subject of Victor Hugo's 'Notre Dame de Paris,' by Mr. A. Goring Thomas. The performance of 'Fidelio' with Madame Marie Roze in the title rôle will also be acceptable to musicians.

Nothing else worthy of note seems likely to be accomplished in the way of opera. An attempt was made to open negotiations with Herr Pollini for a season of German opera at Her Majesty's Theatre, but it proved abortive, and consequently the Royal Italian Opera will be without a rival.

The Popular Concerts will be resumed on Monday evening next, and the season will conclude on March 19th. The programme on Monday will include Spohr's Quartet in A, Op. 93; Beethoven's Sonata in c, Op. 30, No. 3, for piano and violin; Chopin's Polonaise in F sharp minor, and a selection of his studies; and Boccherini's Sonata in A for violoncello and piano. Madame Norman-Néruda will lead the quartet, and Herr Pachmann will be the pianist.

The Crystal Palace Concerts will recommence on February 10th and continue until June 2nd. On February 17th Mr. Ebenezer Prout will conduct, and the programme will include his cantata 'Alfred,' and a portion of Mozart's interesting music to 'King Thamos.'

The remaining concerts of Mr. Willing's choir will be given as follows: January 30th, 'Elijah'; March 20th, 'Messiah'; May 1st, a miscellaneous concert.

The new Sacred Harmonic Society announces a series of four concerts with Mr. Charles Halle as conductor. On February 23rd 'The Redemption' will be performed; April 6th, 'Elijah'; April 27th, Schubert's Mass in E flat and the 'Lobgesang'; May 11th, 'Messiah.'

The Albert Hall Choral Society will have concerts on January 17th, February 7th and 21st, March 14th and 28th, and April 11th. Beethoven's Mass in D is in rehearsal.

The Philharmonic Society's concerts are fixed for February 15th, March 1st and 15th, April 25th, and May 9th and 30th. Mr. Mackenzie has undertaken to write a new symphony for the Society, and an open competition for a new overture has been instituted, the prize being a sum of ten guineas.

The Richter Concerts will take place on May 7th, 10th, 14th, 21st, and 28th, June 4th, 11th, 18th, and 25th, and July 2nd. Mr. F. H. Cowen's new symphony will probably be performed for the first time during the series.

The Bach Choir will give three concerts this season. The first, on February 1st, will consist chiefly of unaccompanied music, including Palestrina's 'Missa Papæ Marcelli'; the second, on March 8th, will include Herr Max Bruch's 'Odysseus'; and at the third, on April 28th, Bach's Mass in B minor will be performed.

Mr. Henry Holmes will have a further series of classical chamber concerts at the Royal Academy Concert Room on January 24th, February 14th and 21st, and March 7th and 14th; and Mr. Dannreuther will give a second series of Musical Evenings on February 8th, 15th, and 22nd, and March 1st.

A series of four concerts will be given by the new Henry Leslie Choir, under the direction of Signor Randegger, on February 22nd, April 14th, May 31st, and June 28th.

Musical Gossip.

MADAME SOPHIE MENTER will make her first appearance in London for the present season at this afternoon's Ballad Concert at St. James's Hall.

At Mr. Halle's concert on Thursday evening in the Free Trade Hall, Manchester, the chief items of the programme were Schubert's Symphony in c, Schumann's Concerto in a minor, and the overtures to 'Egmont' and 'Il Barbiere.'

A VERY fine performance of 'The Messiah' was given by the Albert Hall Choral Society on Monday evening. The principal vocalists were Miss Anna Williams, Madame Fasset, Mr. E. Lloyd, and Mr. Santley.

HERR JOACHIM appeared at the Glasgow orchestral concert on Tuesday last. The artist played Beethoven's Violin Concerto, the romance from his own 'Hungarian' Concerto, and pieces by Bach and Paganini.

THE *Allgemeine Musikalische Zeitung*, a paper founded by Messrs. Breitkopf & Härtel, of Leipzig, in 1798, published by them till 1848, and at present issued by the firm of Rieter-Biedermann, will cease to exist on the completion of the current volume.

THE current number of the *Musikalisches Wochenblatt* contains a description of a new keyed instrument just invented by Herr Wilhelm Fischer, of Leipzig, to which he has given the name of the adianphon. In place of strings tuning-forks are used, which are struck by hammers through the medium of the ordinary mechanism of a grand piano. The tone is said to be of remarkable charm, and the instrument possesses the great recommendation of never getting out of tune. Of the practical results of the invention it would be premature at present to hazard any opinion.

DRAMA

THE WEEK.

HER MAJESTY'S.—'The Yellow Dwarf,' a Burlesque Spectacular Extravaganza. By Robert Reece and Alfred Thompson.

In the case of spectacular pieces literary or dramatic merit, if—which seems doubtful—either is ever supplied, is a superfluity. For the purpose of spectacle a large stage, which implies a large theatre, is requisite. Owing to the noise of constant preparation in the rear of the scene and the distance of the performers from the audience, spoken dialogue becomes inaudible, and as in the mouths of such singers as are ordinarily employed in pieces of the class the words of songs are never heard, dialogue itself seems a superfluity. It is doubtful, indeed, whether pantomime as it is known on the Italian stage might not with advan-

tage be employed in certain portions of the action. Such information concerning the story of 'The Yellow Dwarf' as was obtainable on its production at Her Majesty's Theatre was independent of anything said upon the stage. There is, accordingly, no aspect of the novelty in which it can claim serious consideration. That as a spectacle 'The Yellow Dwarf' is brilliant, fantastic, splendid, was evident through the misadventures with which the first night was attended, and has since become distinctly manifest. Its merit lies, however, in Mr. Thompson's beautiful dresses and in the artistic arrangements of colour he has employed. Combinations so effective as converted the stage into a parterre have never, probably, previously been witnessed. The ballets, moreover, were well trained. Here, however, all that can well be said is advanced. It is needless to discuss the performances of trained elephants or of vocalists introducing on the stage the tricks of the music hall. Such music as was supplied was given by an orchestra divided against itself, and such singing as was heard was so out of tune as to be discordant. Even when these defects are remedied, the claims of the piece will not be much advanced. In saying that the spectacle is beautiful and animated, and introduces some clever fooling, mostly in the shape of dances; in stating that Signora Pertoldi dances in a style that recalls the great days of the ballet; and in adding that the whole is innocent, the task of criticism is accomplished. Against the want of adequate rehearsals, to which the entertainment all but succumbed, it is fruitless to speak. On a French stage a novelty of this character would have received a dozen or a score rehearsals more than in England are judged necessary. When, however, a collapse such as was witnessed at Drury Lane fails to convince a rival management that haste in thrusting a piece upon the stage is suicidal, no form of protest or condemnation is likely to be of service.

Dramatic Gossip.

SOME slight changes have been made in Mr. Herman Merivale's drama of 'Forget-me-Not,' to be revived this evening by Miss Genevieve Ward at the Olympic Theatre. The cast with which it is to be given will, with the exception of Miss Ward's resumption of the principal character, be entirely different from any with which it has previously been played.

THE conditions under which 'Deacon Brodie; or, the Double Life,' the new drama of Mr. Robert Louis Stevenson and Mr. W. E. Henley, first saw the light were far from favourable. Given for one night only, on the occasion of a benefit at Pullan's Theatre of Varieties, a second-class Bradford theatre, with inadequate rehearsals and by actors ignorant of their parts and unaccustomed to play together, it obtained a success which, under the circumstances, must be regarded as eminently encouraging. It is to be hoped that the new play, the hero of which, a sanctimonious burgess, who is, in fact, the head of a gang of highwaymen, is historical, may find its way to London. Apart from other considerations, it is at least a healthy sign when men of the calibre of the authors turn their attention to the stage.

'LA BELLE GABRIELLE,' which has been revived at the Gaité, is one of the best and most spirited works written by M. Auguste Maquet after his withdrawal from the famous Maison

Alexandre Dumas et Cie. First produced at the Porte Saint-Martin in 1857, it was revived in 1862, and has since slumbered. M. Dumaine takes his old rôle of Pontis, M. Talien is Crillon, M. Clément Just Henri IV, and Mlle. Angèle Gabrielle d'Estrees.

THE rehearsals at the Gymnase-Dramatique of 'Monsieur le Ministre,' by M. Jules Claretie, are suspended. M. Alexandre Dumas, to whom the manuscript was read by the author, pointed out errors in idea and construction. At the invitation of M. Claretie he has taken the work in hand for the purpose of reshaping it. The name of M. Dumas will not appear on the play-bill or in the title of the printed version.

THE chorus of complaint against the direction of the Comédie Française from without and the manifestations of augmenting discontent from within favour the belief that is gaining ground in Paris that important changes will shortly be made. M. Perrin is thoroughly unpopular, and unless something is speedily done the complete disintegration of the Comédie Française will be brought about.

TO CORRESPONDENTS.—Noretta—C. E. M.—W. J. de C.—J. H.—received.

No notice can be taken of anonymous communications.

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